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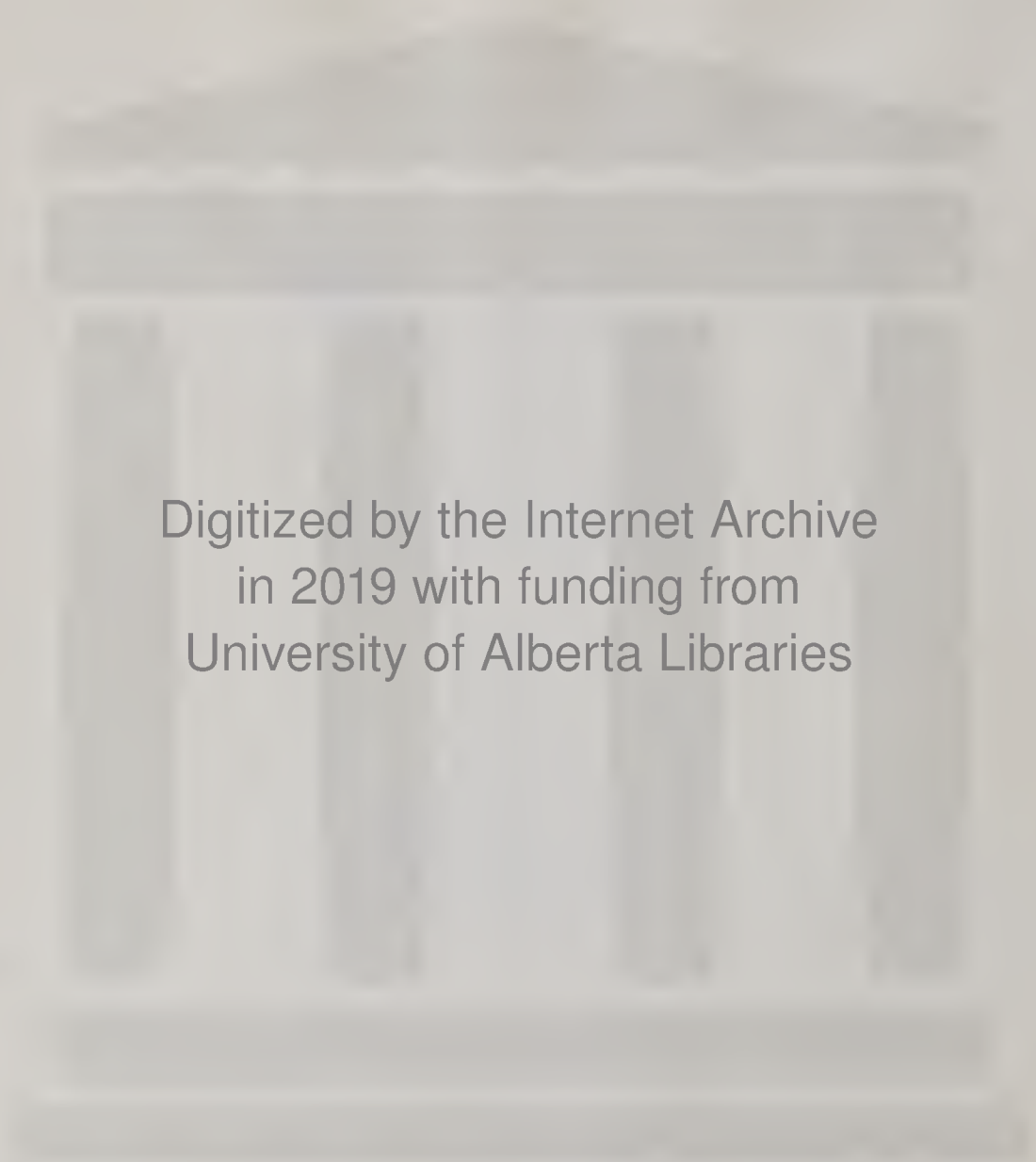
Guide to Modern Clothing



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AMERICAN HOME AND FAMILY SERIES

Consulting Editor, Helen Judy Bond

BARCLAY-CHAMPION: Teen Guide to Homemaking
CARSON: How You Look and Dress
CARSON-RAMEE: How You Plan and Prepare Meals
HURLOCK: Child Growth and Development
LANDIS: Your Marriage and Family Living
MORTON: The Home and Its Furnishings
SHANK-FITCH-CHAPMAN: Guide to Modern Meals
STURM-GRIESER: Guide to Modern Clothing
(Other Titles in Process)

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Guide to



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Modern Clothing

WEBSTER DIVISION, MCGRAW-HILL BOOK COMPANY

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GUIDE TO MODERN CLOTHING

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Home
Econ



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Your appearance makes your first impression. Clothes in good taste and good order that fit you and are becoming, as well as your poise, your posture, your hair style, the care of your person, and your health habits, are the factors in your appearance. For a discussion of all these topics, see Chapter 1, "Your Appearance and Grooming."

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Courtesy Simplicity Pattern Co. Inc.

In order to select clothes that are well suited to you, you need to understand yourself. You also need to understand the principles of design, the art elements, and the use of color and texture. Chapter 2, "The Color and Design of Your Clothes," will help you gain these understandings.

Preface

Never in history has there been such an array of clothing in the variety of types, styles, fabrics, colors, and prices as is available in our country today. Never has so much money been spent on clothing and personal appearance by the American woman and the teen-age girl as is being spent today. As a result, never has there been such a need for education of the young woman in the principles and standards of planning, selecting, buying, caring for, and making clothing. *Guide to Modern Clothing* is a contribution to such education.

A girl must have knowledge and information about clothing if she is to choose the most appropriate clothes for her circumstances, obtain the greatest satisfaction from the clothes she wears, and gain an understanding of the place of clothing in her life in relation to her goals as a person.

Later she will be better able to fulfill the role of wife and mother if she has learned how to shop for clothes, when to buy and when not to buy clothes, and how to plan, select, care for, alter, and make clothing. As more and more homemakers work outside of the home, in addition to carrying the responsibility of managing and caring for a family, education must provide every possible help for women in meeting the needs of the home and family.

In consideration of these factors, *Guide to Modern Clothing* is presented according to the following Purpose, Content, and Plan of Use:

Purpose

1. To give the young girl the principles and standards of clothing within her realm of interest and at her level of comprehension.
2. To help her attain the pleasure and satisfaction that result from careful buying and successful making of clothes.

3. To help her become aware of the comfort, freedom, and health that result from the selection and use of proper clothing.

4. To help her develop the pride and confidence that are created by good grooming and neat appearance.

5. To help her realize that it is through personal analysis and application of the fundamental principles of art rather than by the continual buying of clothes that she can dress most becomingly.

6. To help her acquire information, attitudes, and skills that will aid in the solution of personal and family clothing problems.

7. To enable her to become an intelligent and responsible consumer.

8. To organize for her the way to make clothes by the easiest, quickest, and most efficient method—the Unit Method of Clothing Construction.

9. To provide her with step-by-step directions with photographs for the making of a series of garments that can be carried out with a minimum of help from the teacher.

10. To give her maximum help in subjects closely related to clothing construction and their application to modern methods of construction.

Content

Guide to Modern Clothing consists of 21 chapters which, according to subject matter, might be divided into the following three groups:

1. The first group consists of six large chapters in the following areas: appearance and grooming, color and design, fibers and fabrics, wardrobe planning, selecting and buying clothes, and care of clothing.

The illustrations within these six chapters

are mainly four-color and black-and-white photographs of people to show examples of dress for the most effective visualization of the particular subjects and topics discussed.

At the end of each of this group of six chapters are 20 to 25 suggested learning activities that are highly varied: some for individual endeavor, some for group use, some for the entire class; some for home experiences and some for class projects; and some to make use of community resources.

2. The second group consists of eight chapters that cover the following aspects related to clothing construction: the Unit Method of Clothing Construction, equipment and techniques for sewing by machine and by hand, pressing, handling fabric, use of the pattern, and fitting.

The illustrations within these eight chapters consist mainly of two-color drawings and black-and-white photographs to visualize technical aspects of the subjects and topics discussed.

3. The third group consists of seven chapters made up entirely of clothing construction projects in step-by-step instructions for the making of the following garments: an oven mitt, a simple blouse, a cotton skirt, a jumper or slipover dress, a shirt, an advanced dress, an advanced skirt, a semitailored jacket, and a fully tailored coat. Within this series are all the techniques necessary for home sewing and for the making of many variations of garments for children and adults, as well as for teen-age girls.

The illustrations in these seven chapters consist almost entirely of black-and-white photographs of parts of the garments on which the techniques in the instructions to be carried out by the student are pictured. The photographs were taken especially for the book as the techniques were carried out by the authors in the actual making of the garments. A photograph of the finished garment appears at the beginning of each of the chapters.

Plan of Use

Guide to Modern Clothing is written to encourage individual endeavor of the student by the detailed plan of organization, the frequent use of cross references, the many helpful illustrations, and the placement of directional material in chart form.

The broad coverage and manner of presentation make the book adaptable for use by the slow, average, and rapid learner or by the girl who is particularly interested in any one phase of clothing.

The teacher will make the best use of the book by having the students study various of the chapters at the most appropriate time:

Before starting on any one of the projects, students should study Chapters 7 and 8 for general orientation.

Before starting to make the oven mitt, students should study Chapter 9.

Before starting to make a simple blouse or a cotton skirt, students should study Chapter 13 and the section on easy-to-handle fabrics in Chapter 12.

Before starting to make a jumper or a slip-over dress, students should study Chapter 13 and the general rules for altering a pattern in Chapter 14.

Before buying any pattern, a student with a special figure problem should check with the directions for altering the pattern for her particular problem in Chapter 14.

Before starting any of the advanced projects, students should study the section on the handling of difficult fabrics in Chapter 12.

Guide to Modern Clothing gives instructions in Chapters 15 to 21 for the making of garments in a series that follows a progression of learnings from the simplest to the most difficult of garments. It is helpful if the teacher is aware of a number of factors with regard to the plan of the series as a whole and each individual project within it in order to guide the

student in the most effective use of these chapters:

1. While a student may select the garment to be made on the basis of her needs, interests, and abilities, she should be held within the pattern of progression.

2. A student should be deterred from attempting too much too soon but should progress at her maximum rate.

3. The "New Learnings" listed at the beginning of each chapter outline the progress that should be made in that chapter and may also be used as a check list of accomplishment as the student works.

4. The organization within each chapter for the making of any garment follows a logical sequence so that when the student has used it once or twice and become familiar with it, she will find succeeding projects less difficult.

5. The instructions for making a garment should be followed precisely.

6. The detailed directions for a technique are given the first time the technique is used, and referred to rather than being repeated when it is used again.

7. If the student understands that the techniques learned in the making of any one garment are the same techniques used in the making of other garments, she will understand the importance of mastering each technique.

8. All illustrations are captioned with the exact wording of the heading to which they apply, and the A, B, C labeling on the illustrations is used to key in the technique in the text where it most appropriately relates.

Guide to Modern Clothing has such a wealth of information that the student must be helped to see the interrelationships of the various aspects of clothing for her particular purposes in order to make practical application of the subject matter. (See chart at right.)

MARY MARK STURM

EDWINA HEFLEY GRIESER

APPLICATION OF SUBJECT MATTER TO PURPOSE

Purpose	Related Aspects
To improve appearance	Color and design Selection and buying Care of clothes Pressing Standards of fit
To plan an ensemble or a wardrobe	Appearance Color and design Fabrics Selection and buying Care of clothes
To select and buy ready-to-wear	Appearance Color and design Fabrics Wardrobe planning Care of clothes Standards of fit
To care for clothes	Color Fabrics Wardrobe planning Equipment for sewing and pressing Selection and buying Sewing by hand and by machine Pressing Standards of fit
To make a garment	Appearance Color and design Fabrics Wardrobe planning The Unit Method of Clothing Construction Equipment for sewing and pressing Sewing by machine and by hand How to handle fabrics Pressing Using a pattern Standards of fit



Courtesy *Vogue Magazine*, Copyright © by The Conde Nast Publications Inc.

Fabrics vary in appearance and service qualities because of the fibers, the yarns, the way the fabric is made, and the finishes. Color and design may be obtained by dyeing, weaving, or printing. Fibers, fabrics, finishes, and regulations concerning them are all discussed in Chapter 3, "The Fabrics You Wear."

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Courtesy J. C. Penney Company, Inc.

Planning your wardrobe is the key to being well dressed. Decide what clothes are required for your activities, and make an inventory of the clothing you have. Then plan your wardrobe on the basis of ensembles so that you can meet your needs at a minimum of cost. To learn how to plan, read Chapter 4, "Planning Your Wardrobe."

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Ida Marie Didier, formerly Associate Professor of Home Economics, Illinois Institute of



Courtesy Milliken Woolens, Inc.

Successful buying results in clothes that meet your wardrobe needs, that you will enjoy, and that will give satisfactory service. It will include wise shopping, according to your wardrobe needs, an awareness of your own standards for clothing, and your actions as an intelligent consumer. Helpful guides are given in Chapter 5, "Buying Your Clothes."

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MARY MARK STURM

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Editor's Introduction

Mary Mark Sturm and Edwina H. Grieser, authors of *Guide to Modern Clothing*, are in a particularly advantageous position, as a result of their backgrounds and present activities, to write a book on all aspects of clothing to fulfill the needs in this area of home economics. Their work brings them into contact with hundreds of high school girls and with home economics teachers in one of the largest cities of our country, with teachers and administrators in other parts of the country with whom they are associated in their many professional affiliations and activities, and with business organizations which they serve in an advisory capacity—all of which helps to keep them continually aware of the needs in the area of clothing as they exist or arise.

In the case of clothing, these needs may consist of requirements for courses to follow; they may be related to the vocational needs of the students; they may be a requirement for college entrance; or they may pertain to the cultural development of young people in meeting their immediate and future requirements for dressing appropriately for the particular situations and activities in which they engage.

According to a recent survey, there are about ten million teen-age girls in the United States who spend approximately three billion

dollars a year, or an average of around \$300, on their wardrobes. This accounts for 20% of the total apparel expenditure for all women in this country. The teen-age group also spends 25% of the total amount expended by all American women for cosmetics. Therefore, it is apparent that today, more than ever, teen-age girls need all the information, knowledge, and help they can obtain about planning their expenditures for dressing suitably, comfortably, and attractively without using more than their fair share of the family income.

Part One of *Guide to Modern Clothing* deals with grooming and appearance, color and design, fabrics, planning, buying, and caring for clothing. Part Two brings to the school program the first organized presentation of the Unit Method of Clothing Construction—the method by which garments can be made with the least expenditure of time, energy, and money to achieve the best appearance.

The major goals of Mary Sturm and Edwina Grieser are to help young girls to acquire the knowledge and skills needed to be well dressed for all occasions, to be as attractive as possible within the range of money they have available, and to experience fuller expression of their personalities through the selection and making of their own clothes.

HELEN JUDY BOND

Courtesy Ladies Home Journal. © Curtis Publishing Company

Proper care of your clothes will contribute much to their life and to your appearance. Giving your clothes good care daily, weekly, and between seasons makes it possible for you to feel and look well groomed at all times. When you travel, your clothes require special care. Chapter 6, "Caring for Your Clothes," gives helpful suggestions.

Part One

You and Your Clothing

1. Your Appearance and Grooming

Your Poise

Your Clothes

Your Posture

Your Face

Your Hair

Your Body

Your Hands and Feet

Your Health Habits

2. The Color and Design of Your Clothes

Understanding Yourself

Understanding the Principles of Design

Understanding the Art Elements

Understanding the Designs in Fabrics

3. The Fabrics You Wear

The Textile-labeling Law

The Natural Fibers

The Man-made Fibers

The Combinations of Fibers

The Yarns

The Construction of Fabrics

The Dyeing of Fabrics

The Design of Fabrics

Fabric Finishes

4. Planning Your Wardrobe

Setting Your Requirements

Taking Your Inventory

Making Your Wardrobe Plan

5. Buying Your Clothes

Wise Shopping

Standards for Buying

Intelligent Consumers

6. Caring for Your Clothes

Daily Care of Clothes

Arranging Places to Keep Clothes

Weekly Care of Clothes

Between-season Care of Clothes

Care of Clothes When Traveling



Your Appearance and Grooming



TO PEOPLE who are meeting you for the first time, you and your appearance are virtually synonymous. You want to be attractive because your appearance is your first means of communicating with people. Appearance consists of a number of things: your poise, your clothes, your posture, your face, your hair, your body, your hands and feet, and your health—both physical and mental.

Good grooming will help you to make the most of your physical features and to show off to advantage your clothes, your figure, and your personality. Grooming means keeping yourself and your clothes neat and clean. Whether or not you are beautiful is not as significant as whether you are well groomed

and whether your appearance is pleasing. Making the most of your looks is not vanity. It merely indicates proper self-regard and consideration of others.

Your Poise

Poise is a state of mind which denotes confidence. Faith in yourself and in your ability to do things well is not conceit. Others have confidence in you in proportion to the confidence that you have in yourself. Confidence helps you to handle yourself well in any given situation—to forget yourself and to take an interest in others. It helps you to make the most of your abilities. It may lead to opportunities which otherwise might be denied.

Mental Health and Grooming

Your outer appearance reveals your state of mind. Good grooming is usually an expression of well-being. It indicates the will and the ability to follow faithfully habit patterns which denote mental health.

The mental attitude which you hold toward people in particular and life in general usually determines the over-all approach that you take toward grooming. Consideration for others and respect for yourself make you want to look your best. Having high standards of grooming indicates a good mental attitude and a zest for living.

Your Emotions and Appearance

Girls who are well adjusted emotionally, self-confident, and sociable tend to dress appropriately. Those who are ill adjusted and have a negative outlook on life tend to be careless in their dress.

Emotions can be a tremendous ally in developing poise. Emotional stability is closely related to physical fitness and good mental health. Physiological changes may be brought about by emotions. Emotional upsets can change the oil balance in your skin, cause acne, keep you chronically tired, and make your body tense. They can cause nail biting as well as cold, clammy hands and perspiring palms.

Chronic emotional stress affects the organs of the body. An emotional disturbance may cause fatigue, insomnia, indigestion, constipation, diarrhea, or an allergy of some kind. On the other hand, a big step toward reducing emotional stress, tension, and worry is to build up your body. Good posture, which is an expression of good health, can ease nervous tensions and irritability. Improving your appearance will also help.

Another big step toward reducing emotional stress is to be objective in your thinking.

Refuse to get upset, to think destructive thoughts, or to indulge in petty criticism. A wholesome attitude toward life helps you to develop an active sense of humor and a happy disposition. Your facial expression reveals your mental attitude. You will be more attractive if your face shows serenity, friendliness, and interest. To improve your appearance, make the most of each day, smile, and be happy.

Your Clothes

Clothes have much to do with first impressions. People are likely to appraise you according to certain standards. To pass the test, you must be neat and clean. You must wear clothes that become you, fit you, show good taste, and are in good order.

Clothes That Become You

To achieve the best appearance, you must see yourself as you are. Then you must choose your clothes to make the most of your person and personality.

Your clothes should fit you perfectly, emphasize your best features, and be scaled to your size. They should be right for you—for your personality, your activities, your figure, and your coloring. They should minimize or camouflage your figure faults. They should serve as a background for your personality rather than overshadow it.

You cannot be well dressed by just wishing to be well dressed. It takes observation, careful study, and an intelligent application of what you have learned. It takes a lively interest in fashion. A great deal can be learned by observing what well-dressed girls are wearing and by looking around in the stores. Newspaper and magazine advertisements and store window displays are of definite value. Money is not as important as a knowledge of good grooming and smart shopping strategy.



Courtesy Butterick Printed Patterns

A well-groomed girl makes a pleasing appearance and gives an impression of poise and self-confidence. Proper grooming includes the care you give yourself that makes the most of your features, your figure, and your personality. Well-groomed clothes are well-fitted clothes that are becoming to you and that are in good taste and in good order.

Clothes That Fit You

Good fit in clothing enhances the entire effect of a costume. Current fashion determines to some extent what is proper fit. Body build is another guide. In general, clothes should fit loosely enough to be comfortable. Particular attention should be given to the hem line, neckline, shoulders, bustline, waistline, sleeve length, and hipline. Standards for a well-fitting

garment are given in Chapter 14 on pages 350 to 356.

Undergarments can help the appearance of outer garments if they are selected properly. They must be right for your body build and for the garments which are worn over them. They must fit correctly. If you select foundation garments that are right for you, they will help to distribute your weight in the proper places. The right undergarments will also help to make your outer clothes fall in the lines planned by the designer, thus improving your appearance.

Clothes That Are in Good Taste

Good taste is not a matter of luck. To have good taste, a girl must develop an understanding of color, its harmonies and contrasts. She must have imagination, a sense of proportion, a flair for line, a knowledge of fit. She needs an eye for design, an appreciation of texture, and some initiative in using jewelry and other accessories in an individual way. Simplicity—a clean-cut, uncluttered look—is the keynote of good taste.

Knowing what to wear for different occasions is also a part of good taste. Community custom dictates what is considered good taste for a particular time and place. When to wear a hat and gloves, socks or stockings, and various types of jewelry is usually dependent upon the custom in the community. For example, wearing gloves to movies in some smaller communities may seem ostentatious, even though you would not be well dressed going to a big-city movie without them.

As a general rule, wear hat and gloves to church, to a wedding, to a funeral, when a guest at an afternoon tea, and to ceremonies of a formal nature. Wear them when traveling by train, plane, or bus. Gloves, with or without a hat, are usually worn on a city street, summer or winter.

Socks and saddle shoes, or flats, may be worn with jeans, slacks, shorts, skirts and

sweaters, or tailored blouses. Stockings and oxfords or flats may be worn with skirts and sweaters or tailored blouses, casual suits, and simple sports dresses. In hot weather and in very warm climates it is not always necessary to wear stockings. For all dress occasions—anywhere at any time—stockings should be worn.

Jewelry can add to or mar the harmonious effect of a costume. Pearls have come to be acceptable for wear with virtually everything. Plain metal jewelry is for school and street wear. Colored stones, brilliantly cut, should be reserved for dress-up clothes. Rhinestones are correct for evening wear and for dressy afternoon affairs.

Clothes That Are in Good Order

The time that you spend in keeping your clothes neat, clean, and in good order is time well spent. Only when clothes are cared for properly do they look their best and help you to look your best. Garments and accessories that show proper care indicate good habits of grooming. They last longer and look better.

You also look better and feel better when you know that your clothes are neat, clean, and in repair. Proper care of your clothes generally indicates self-respect and self-confidence. Having your clothes in good order encourages a feeling of security, because there is no need to wonder if a hem is down, if a missing button is conspicuous by its absence, or if a spot is noticeable.

Being "casual" in what you wear does not mean being careless. Neither does it mean caring for your clothes in spurts. Clothes need continual care. (See Chapter 6, "Caring for Your Clothes.")

Being casual in what you wear does not mean being careless about your appearance.

Your Posture

Posture has a direct bearing upon how you feel and look. It also is related to what others think of you and to what you think of yourself. Carry yourself well if you wish to inspire confidence and respect. Good posture indicates poise, mental alertness, and self-confidence. Good posture helps muscles, nerves, and organs to function properly. It helps your body digest food more efficiently, and it helps you to work better with less fatigue. It also improves the figure, so that clothes hang better and look smarter.

Standards of Good Posture

Good posture is body alignment that is easy and natural. It is relaxed rather than stiff, strained, or exaggerated. It shows in the manner in which you hold your head and

Courtesy Wm. E. Wright & Sons



shoulders. Your neck should be vertical from your hairline to your shoulders. Your shoulder blades should be flat.

Good posture may come naturally, or it may have to be acquired, but it must be maintained. You must know what to do and then strive constantly to do it. (See chart below.)

Maintaining Good Posture

The best way to maintain good posture is to make it a part of every act. Stretching and bending are good for developing muscle tone and flexibility. Outdoor activity encourages good body balance. Dancing too offers an opportunity for practicing good body balance.

TECHNIQUES OF GOOD POSTURE

To stand. Hold head erect, reaching toward the ceiling, and lift chest. Keep back straight, shoulder blades flat, shoulders relaxed and easy. Tuck hips under, pull abdomen up and in, and keep knees relaxed and almost brushing. Stand with heel of one foot at instep of the other, toes pointing out slightly, knees flexed, and weight on either foot or on both. Keep hands relaxed at sides and gracefully close to body.

To walk. To walk correctly, lift one foot slightly from the ground, move it forward, and place it on the ground again. Transfer body weight to forward foot. As weight rolls forward from outer part of heel to ball of foot and onto the great toe, let back leg swing freely from thigh, knees bent slightly. Take even steps, keeping feet parallel, and move directly ahead.

When walking upstairs, incline entire body forward, but let the thigh do the work. Lift one knee at a slight slant, place foot securely on step, and push upward with back foot. Transfer weight to front leg, and straighten front knee. When walking downstairs, bend knees deeply, advancing one foot in front of the other and crossing legs slightly. Bend back knee until forward foot touches step.

To sit. Press calf of leg nearest chair against chair. Using that leg as a lever and keeping the other foot flat on the floor, lower body into chair seat. Then slide back into place.

While seated, keep back straight with hips and small of back against the back of the chair. Keep head, shoulders, and chest directly over hips in good body balance. When leaning forward, keep back straight and bend from hips. Keep hands quiet and relaxed when not in use. Avoid wringing or fluttering the hands, tapping the fingers, or masking the mouth with them. Keep legs in good alignment, thighs parallel, lower legs close together. Place both feet slightly to one side with outer foot a trifle ahead, or cross ankles with outer ankle on top. When crossing legs, cross them well above the knees and keep them close together.

To rise from a chair. Place one foot behind the other. Then pushing on the back foot and keeping the forward foot flat on the floor, stand erect.

To pick up an object. Bend knees deeply, one foot slightly behind the other, keeping head up and back straight. As you reach for the object, straighten the spine, push lightly with the back foot, and lift the body to an erect position. To take objects from low drawers or shelves, sit back on heels with toes on floor and back straight.

To carry a large package. Use first one arm, then the other. When carrying two packages, carry one in each arm high enough so that they do not pull the body down.

EXERCISES FOR THE YOUNG FIGURE

To firm hips



To firm hips and buttocks and to improve posture in these areas: Sit erect on the floor, legs straight out, hands on hips. Now shift weight to left side slowly at first. Then alternate, moving to the right with a rolling motion. Repeat several times.

To tone up muscles



To tone up muscles of the whole body and condition digestive tract: Take standing position, legs together, arms at sides. In one motion, raise right arm straight up, legs astraddle, left hand at hip. Bend arm and trunk till you feel the pull all the way down your right side. Return to starting position, and repeat exercise, raising left arm, right hand at hip.

To improve balance



To improve balance, increase coordination, and give shape to thighs and calves: Stand with hands on hips. Rise on toes. Lower to squat position very slowly, without bending the back. Return slowly to second position, and lower heels to floor.

Active sports help to develop good posture. Should the shoulder area need filling out, swim the breast stroke or the back stroke or play tennis. Should leg muscles need to be developed, try skating, walking an hour a day, dancing, or bicycling. To develop arm muscles, bowl or play Ping-pong. Exercises to correct figure problems are given on page 7.

Your Face

Your face is a barometer. Pleasant facial expressions indicate good mental health. Clear, sparkling eyes and good skin reflect good health and proper care. The right make-up, applied correctly, is a part of the appearance and expression of your face.

The Skin

Your skin reflects the care that you give it, the extent to which you observe health rules, and your outlook on life.

There are four types of skin—normal, dry, oily, and combination. If you are to give your skin the care it should have, you must recognize its type (see chart at right) and know what to do for it (see chart on opposite page).

Cleansing Methods

To function properly, your skin must be clean. Both oily wastes and water-soluble wastes must be removed. Oily wastes include natural oils, stale make-up, and loosened skin scales, which the body is constantly shedding. Water-soluble wastes are perspiration and accumulations of dirt and soot. Of the cleansing supplies available, soap and water are essential to cleanliness. Other cleansing methods are optional. (See chart on opposite page.)

Special Skin Problems

Problems of the skin which need special attention include large pores, blackheads, whiteheads, pimples, acne, freckles, and a

sensitive skin. The most effective way to handle all these problems is to maintain an active program of prevention. Should you have a tendency toward any of these, persistently following a proper routine of hygiene is of utmost importance. The chart on page 11 gives suggestions for specific treatment.

Make-up

One of America's top make-up artists once told a college class, "Powder, lipstick, eyebrow pencil, and foundation cream are like the oils used by a painter. The technique is everything. I can make a girl glamorous with make-up, but I can also transform her into one of the witches in Macbeth with the same equipment."

From this statement you can see how impor-

DIFFERENT TYPES OF SKIN

A normal skin. This type of skin has fine texture with clean, unclogged pores. It is clear, soft, smooth, and glowing.

A dry skin. This type of skin is finely textured, sensitive, and often transparent. It chaps easily, roughens in cold winds, and may even crack, with broken veins as a result.

An oily skin. This type of skin tends to be thick and coarse-grained with enlarged pores which are sometimes clogged. It becomes infected easily, so requires thorough cleansing several times each day.

A combination skin. This type of skin appears dry in some places and oily in others. The skin may be dry around the eyes, on the cheeks, and around the throat but oily on the forehead, nose, and chin.

TO CLEANSER THE FACE

With soap and water. Pin hair out of the way, and scrub up to the hairline, using a complexion brush or the tips of the fingers.

If skin is dry, wash it once a day with warm water and a bland soap with high fat content. Work the lather lightly over face and neck. Rinse immediately and thoroughly with tepid water. Dry thoroughly.

If skin is normal or oily, wash it two or three times a day with hot water and a slightly astringent soap. Work lather over face and neck gently but thoroughly. Let it stand for one minute. Rinse thoroughly with clear warm water; then finish with cold water. Dry thoroughly.

For a combination skin, wash twice a day with warm water as described above.

With cleansing cream and freshener. Tie a band around the head to protect the hair. With cleansing cream on the fingertips of both hands, circle the mouth, move along the jawline to the ears, up the cheeks, and out to the hairline. Work up the sides of the nose and down the center. Work up on the forehead. Put additional cream on the fingertips, and apply it up the front and sides of the neck and down the middle of the back of the neck. Let the cream remain on for one minute. Wipe it off with a tissue.

For a normal or an oily skin, use a liquid cleansing cream once a day. After the first creaming, apply skin freshener or wash with soap and water.

For a dry skin, use a solid cleansing cream two or three times a day. Cream the face twice each time, wiping off the cream with tissue; then finish with a skin freshener. A good powder base provides extra lubrication and helps to protect the skin from wind and weather.

With deep-pore cleansers. These water-and-oil emulsions dissolve oily wastes, remove water-soluble wastes, and get down into the pores of the skin. This type of vigorous, deep cleansing of the pores is particularly good for oily skins. Apply deep-pore cleansers in the same way that liquid cleansing creams are applied.

With cleansing grains. These are coarse powders, moistened with water to form a paste. When applied to the skin, they help to flake off dead surface cells and rid pores of clogging material, including blackheads and whiteheads. Their use also stimulates the circulation of the skin. Apply cleansing grains according to the directions given.

tant it is to understand both the purpose to be achieved by the use of make-up and the techniques of applying it.

A youthful complexion does not require much make-up. Some girls use only a touch of lipstick. Others also apply a make-up base and a slight dusting with powder.

When make-up is properly applied, it enhances natural coloring, plays up good features, and minimizes features which are not so

attractive. Too much make-up detracts from the natural beauty of youth.

Make-up base. To keep the skin soft and dewy and guard it against wind, dirt, and sun, you may want to use a make-up base. A make-up base also flatters the natural tone of the skin, covers minor blemishes and tiny flaws, and helps in putting on make-up smoothly and in having it last longer.

Make-up bases come in cream, liquid, and



Courtesy Chicago Public Schools

The advantages of careful grooming are apparent in the last picture of these two girls compared with the way they looked before in the first and second pictures. Undiscovered beauty is revealed when you learn to make the most of your appearance.

cake form. A base can match the skin tone or be slightly darker than the skin. It should be applied in a good light, on a clean skin, thinly and evenly over the face and neck with up and out motions.

Rouge. For daytime, use rouge only if your face is very pale. For evening, use rouge to give your face contour and to make your eyes sparkle.

There are three color groups for rouge, lipstick, and nail polish: blue-red, true red, and yellow-red. Which you should use depends upon the coloring of your hair, skin, and eyes, the color of the costume that you are wearing, and the time of day. The fairer the skin, the lighter the rouge should be. Light rouge is best for pastel clothes and for daytime wear. Darker, more intense rouge is best for dark clothes and for evening. Rouge, lipstick, and nail polish need not match exactly but should belong to the same color group.

There are three types of rouge: cream rouge for normal and dry skin, liquid or fluid rouge for oily or blemished skin, and cake or dry

rouge for oily skin and for retouching any kind of skin.

Cream or liquid rouge is applied before you powder, while your face is slightly damp from a make-up base. Place three dots under the eye from the center out. Blend them no lower than the end of your nose; then blend them up and out to the hairline until no outer edges show. Dry rouge is applied after you powder. Rouge the plump areas on a plump face. Do not rouge the hollow spots of a slender face.

Face powder. Some girls like to have a skin with an almost shiny look. Others prefer the fresh velvety look that can be achieved by using face powder. Powder also absorbs moisture and protects the skin from weather. When to use powder and whether to use loose or cake powder or liquid make-up are decisions that you should make for yourself.

To determine the shade of powder that is right for you, decide whether the tones of your skin are light, medium, or dark and whether the undertones are rosy or golden. Generally

face powder should blend with the skin. There are two exceptions: If your skin is very red, use a golden powder so as to soften its tone. If your skin is very yellow, use a rosy powder to brighten it.

To apply loose powder properly, press a piece of cotton or a puff into the powder. Then pat the powder on the face and neck with an upward and rolling motion. Be sure

to powder under your chin; do not powder the eyelids. When the powder has set, dust away the excess with a downward motion.

You may prefer to use a pressed powder with a built-in foundation.

Lipstick. Lipstick lubricates the lips while adding a sheen and a dash of color. You need at least two lipsticks—one true red and one blue-red or yellow-red.

TO TREAT SPECIAL SKIN PROBLEMS

Large pores. Pores which have been stretched by oil, perspiration, make-up, and dust, and no longer contract properly.

Wash face with soap and water, rinse with warm and then cold water; follow with an astringent. An occasional special mask helps to cleanse deeply and to tighten the pores. Avoid using heavy make-up which clogs the pores.

Blackheads. Pores blocked with excess oil and dirt. They are caused by improper cleansing, a sluggish circulation, improper diet, faulty elimination, or, occasionally, glandular disturbances.

Wash face with hot water, rinse with very warm water, dry, and press out (never squeeze) the contents. Use your fingertips or a comedo extractor, a special instrument with a circular loop; dab each spot with an antiseptic. The occasional use of a facial mask or a deep-pore lotion or cleansing grains helps to root out blackheads.

Whiteheads. Lumps of solidified oil which collect under the surface of the skin because of sluggish circulation.

Rub out whiteheads that are close to the surface with cleansing grains, a washcloth, or a complexion brush, or open them with a sharp, sterilized needle, press out contents, and dab the spot with an antiseptic.

Pimples. Oil piled up under a blackhead, causing irritation and forming a pus pocket. They may be due to irritation brought on by squeezing and picking.

Cleanse face thoroughly several times a day with soap and water. Do not open pimples; let them dry up. If the condition is serious, ask your doctor for the type of treatment needed.

Acne. An inflammatory reaction in the oil glands comparable to a severe case of pimples, due to an excessive amount of oil.

Cleanse skin gently with a mild soap and tepid water. Use calamine lotion. Use acne sticks, which are skin-tone in color, to cover the affected areas. Shampoo hair regularly and often. Avoid perspiring profusely. For this condition, see your doctor.

Freckles. Spots of tan caused by a brownish pigment in the skin.

Lighten the darkened areas with a bleach cream or a lemon-juice wash. There is no satisfactory preparation for banishing freckles.

Skin irritations. Blemishes or rashes which may be due to an allergy to certain foods, soaps, cosmetics, fibers, metals, the hair of pets, or certain plants.

Avoid the causes. Practice good health habits. Keep hands off.



Courtesy *Make Up and Beauty Guide Magazine* (Dell Publishing Company, Inc.)

Lipstick may be applied directly from the container or with a lipstick brush. Begin at top center, outline the upper lip, and fill it in. Then outline the lower lip, and fill it in.

Lipstick may be applied directly from the container or with a lipstick brush. Although using a lipstick brush requires more skill than applying lipstick directly, a lipstick brush or a lip liner will make a finer, more accurate line. Whichever method you use, the procedure is the same. (See chart at right.)

Eye make-up. Most high school girls use eyebrow pencil, mascara, and eye shadow only for special evening occasions. Whenever it is

to be worn, eye make-up must be applied with extreme care and moderation. Otherwise it will detract from, rather than enhance, your appearance. Eye make-up is always applied after face powder.

The Eyes

For proper care of your eyes, avoid eyestrain and observe health rules. Consult an oculist or other competent professional specialist, and wear glasses if you need them. Defective sight that is not corrected may cause you to frown, scowl, squint, droop your head, or tilt it to one

TO APPLY LIPSTICK

1. Make a V at the top center of the upper lip. Make a curve from each corner of the mouth to meet the V, keeping the highest points under the nostril lines. Fill in the surface of the lip with lipstick.
2. Outline the lower lip, and fill in the surface of the lip with lipstick.
3. Let the lipstick set for two or three minutes; then blot lightly with tissue, being careful not to smear the lipstick.
4. Remove any lipstick that may be on the teeth.

The appearance of the lips can be improved somewhat by altering the edges slightly when lipstick is applied as follows:

1. If the lips are droopy, make an upturn at the corners.
2. If the lips are irregular, straighten and smooth out the line and fill it in.
3. If the lips are too small or too thin, apply the lipstick just beyond the natural line.
4. If the lips are too full, follow the inner line.
5. If the lips are too wide, stop just inside the corners.
6. If the lips are too narrow, fill in the corners.

WHEN YOU WEAR GLASSES



Courtesy Scholastic Magazines and Eddie Senz

Glasses should be selected so that they are right for the shape of your face. The upper edge should be parallel to or cover the eyebrows.

side. It may make you restless, make your eyes water, or cause your eyelids to redden. Symptoms which denote eyestrain include headaches, fatigue, and jumpy nerves. To avoid eyestrain, change the focus of your eyes by glancing away from close work every once in a while. Read only in a good light, and do not overuse your eyes. When you are in strong sunshine, wear sun glasses.

Glasses can be becoming to you if you select frames that are right for your facial contours, that point up your good features, and that camouflage the bad ones. The upper part of the frames should parallel or completely cover the eyebrows but should not cut across them.

Hair. Arrange hair to complement the features; then modify the arrangement to suit the glasses. Fussy, elaborate hair styles are not good. Bangs should not be too low or too straight across. A part that is a little off center or definitely on the side is best with glasses. A center part generally does not look well.

Accessories. Do not wear too many accessories. Glasses are themselves accessories that compete with veils, flowery hats, earrings, scarves, and pins.

Hats. Wear wide pillboxes, off-the-face hats, bonnets, or cloches that leave forehead space, sailor hats with width at the top, hats that dip on one side, and hats with turned-back brims.

Earrings. Solid earrings blend better with glasses than do those that dangle. Dull gold, dull silver, or pearl are good, because they do not reflect light and compete with the glasses.

The top-line width should be equal to or greater than the width of the cheekbones. The color of the frames should be flattering to the skin, hair, and eyes, and to the make-up that you use most often, as well. The chart above gives specific suggestions concerning hair styles and accessories to choose when you wear glasses.

Your Hair

One of the most important aspects of your entire appearance is your hair. Whether light or dark, straight or curly, long or short, coarse or fine, thick or thin, hair that is healthy, clean,

TECHNIQUES OF BRUSHING HAIR



To brush hair: (Left) Begin with side of brush against the hair, bristles turned up. (Center) Slowly, but with pressure, turn brush down so bristles grip the hair and penetrate to scalp. Follow waves or curves of the hair. (Right) Continue until bristles are pointed down. This is the basic technique, whether doing your daily 100 or brushing out a new set.



All photos courtesy *HairDo Magazine* (Dell Publishing Company, Inc.) and The Du Pont Company

To style hair: (Left) For height or fullness at crown and sides, or to soften a stiff, "just-set" look, brush hair first in direction opposite to setting. (Center) For the puffy page-boy roll, brush turned-under set first in the opposite direction. Be vigorous. Brushing can't hurt a good set. (Right) For a smooth roll: Place fingers or whole hand under hair. Smoothly brush downward around hand and then under and up inside palm.

well-groomed, and worn in a style that is becoming is always attractive.

There are three types of hair—normal, dry, and oily. Normal hair is strong, has body, sheen, and good color. Dry hair tends to be dull and lifeless, feels dry to the touch, and is likely to have split ends and scalp scale. Oily hair tends to have heavy yellow dandruff and a scalp odor, and it collects dust and dirt more easily than does normal hair.

Hair Care

Pretty hair is the result of systematic care, cleanliness, and good health. Proper hair care includes brushing the hair, massaging the scalp, shampooing the hair, and oil treatments for both hair and scalp.

Brushing hair. Brush your hair every day. Brushing not only keeps your hair clean and shiny but also regulates the output of natural oil and distributes it the full length of the hair. Brushing stimulates the tiny blood vessels in the scalp that feed the hair cells. It improves the elasticity of the hair. It smooths the outer covering and makes the hair easier to arrange.

To brush your hair properly, brush from the nape of the neck up and from the sides out, a few strands at a time. (See illustrations on page 14.) Wipe the brush frequently on a towel, and comb out loose hairs. The hairbrush may be curved or straight. The bristles should be medium-stiff, with rounded ends.

Combs and brushes should be kept clean. Wash your hairbrush each time you wash your hair. Soak it briefly in either lukewarm suds, 3 tablespoons of baking soda to 1 quart of warm water, or 1 teaspoon of ammonia in a basin of water. Then wash it, and rinse it in clear lukewarm water. Finish by rinsing with cold water. Wipe it as dry as possible. To dry a brush, lay it on its side or with the bristles down.

Massaging scalp. To keep the scalp loose and to stimulate circulation, massage the scalp three or four times a week. To massage the scalp, press the thumbs first above the temples, next back of the ears, and finally on the back of the head. In each position, let the fingers fall where they will; then rotate the fingertips so as to make small circles ten times. Use enough pressure to loosen the scalp from the skull.

Shampooing hair. Clean hair adds to your attractiveness because of its sleek, shiny appearance. Shampooing removes unpleasant odor as well as an accumulation of natural oils, perspiration, scalp scale, dust, and smoke.

How often your hair should be washed

TO SHAMPOO YOUR HAIR

1. Loosen any scalp scale with a comb, and brush the hair well.
2. Wet the hair thoroughly with warm water (soft or conditioned if possible).
3. Pour into the palm of one hand a little shampoo of the type which is best for your hair. Rub the palms together, apply to the scalp, and rub hard, especially behind the ears and at the hairline. Use the tips of the fingers, not the nails. Work up as much lather as possible.
4. Rinse the hair and scalp thoroughly with warm water, lifting the hair as you rinse so that water reaches every hair and every part of the scalp.
5. Apply shampoo again, and rub as before.
6. Rinse thoroughly with warm water several times until the water is clear and the hair squeaks. Finish with cool water. Should your hair be dry, use a cream rinse for extra polish.
7. Towel-dry the hair until most of the moisture is gone.
8. Comb the hair and set it.

varies with the type of hair, the condition of your hair and scalp, where you live, the season of the year, and your activities. In general, dry hair should not be washed more frequently than once a week, while oily hair may require washing every four or five days. (See chart on page 15.)

Setting hair. To be well groomed, hair usually requires setting after a shampoo. (See chart below.) You may or may not want to use a lotion or cream for setting your hair. Lotions tend to hold the curl better than water does, and they are especially effective for setting the hair between shampoos.

Coloring hair. The natural hair color of most young girls is the most becoming color for them, because the color of the eyes and skin are closely allied to the natural color of the hair. Coloring the hair requires considerable skill, it is expensive, it may affect the health of the hair, and the results are not always satisfactory. If not well done, the effects

may be disappointing, and certainly it is a risk when done by an amateur.

Dyes work their way into the core of each hair. There they combine with oxygen to form a durable color. Improper home applications can produce dire results. Some people are allergic to dyes with a coal-tar base, so tests should be made prior to tinting the hair—whether it is done at home or in a beauty shop.

Temporary color rinses that are made of vegetable colors coat only the outside of the hair and wash out in the next shampoo. They brighten dull hair, and they are not injurious if used properly. To lighten blond hair, a mild conditioning bleach may be used. Other bleaches rob the hair of its natural oils and cause it to appear dull after a length of time.

Special hair problems. Hair problems include dry hair, unruly hair, dry scalp, and dandruff. For help with these problems, see the chart on the opposite page.

Hair Styles

The hair style that you select for yourself should be one that is becoming to the shape of your face, compatible with your personality, and in keeping with the current styles. It should be one that requires no more care than you are willing to give it.

All hair styles are fashioned by arranging the hair either up, down, or around. They are either short (no lower than the hairline at the back of the neck), medium (just clear of the collar), or long (below the collar). Good haircuts are essential to good hair styles.

Hair should be parted with care. A diagonal part is versatile and is therefore adaptable to any type of face. A center part generally adds length to a face, a forehead, and a nose.

Bangs should be "cut to fit" as carefully as the rest of the hair. Their length, width, and fullness should be determined by the shape of the face. Bangs may be worn straight, curly,

TO SET THE HAIR

With rollers. When using a roller, bring it down to the end of the lock of hair, and roll the hair to the scalp in the direction in which you want the wave or curl to go. Secure the roller with a bobby pin, a clip, or a plastic pick.

With pin curls. Comb each small lock of hair smooth, place the forefinger against the scalp, and wind the hair around it. Slip the finger out, and pin the curl down with two crossed bobby pins or a clip. You may prefer to roll the hair from the very tip, round and round to the scalp, and then insert the pins or clip to hold it in place. This is more difficult, but it makes a curl that combs into soft natural waves.

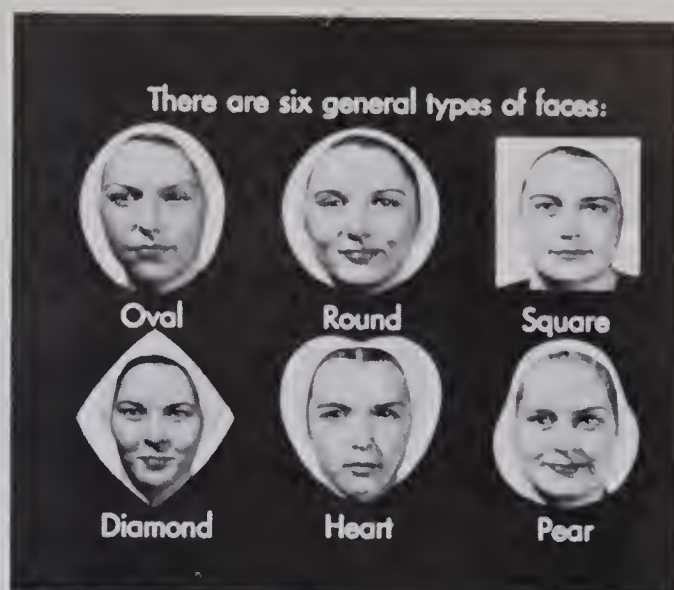
FOR HAIR AND SCALP PROBLEMS

Dry hair. Dry hair should have an oil treatment before each shampoo. To give yourself an oil treatment, loosen any scalp scale, and brush it out. Then part the hair at 1-inch intervals, rub the scalp with cotton that has been dipped in warm olive oil or vegetable oil, and massage the entire head. Wrap the head in a towel which has been wrung out of hot water. If possible, leave the oil on overnight. Shampoo as usual.

Unruly hair. Hair that is very thick and curly or very thin and straight requires special attention. If your hair is thick and curly, have it thinned and shaped frequently, brush it more often, and use cream rinses, cream hair dressings, and pomades. Wear your hair short, or set it with large rollers. If it is thin and straight, wear it straight in a becoming style, or have a permanent wave of a special kind for fine hair. Shampoo and set the hair frequently.

Dry scalp. The cause of dry scalp may be improper washing, washing in hard water, using an excessively alkaline shampoo, or insufficient rinsing of the hair and scalp. It may also be the result of hairbrush irritation, permanents, steam heat, and overexposure to sun, wind, or salt water. To counteract dry scalp, make 1-inch parts and apply a good scalp lotion before and between shampoos. Wash the hair every four or five days with a shampoo designed to combat dry scalp, and avoid permanents until the scalp is in healthy condition.

Dandruff. To prevent dandruff, brush the hair daily, shampoo the hair and the scalp frequently, and use preparations with antiseptic qualities. Dandruff may require medical help, for it can be a source of infection.



To determine which of the above facial types you have, look at yourself in a mirror with your hair pulled straight back and draw an outline of your face on the mirror with crayon, soap, or lipstick as below.

From the Toni Filmstrip "Headlines"



or fluffy, part way or all the way across the forehead. They may start 2 inches above the hairline or just above it. How and where they are worn determine whether they shorten or lengthen a face. (See page 47.)

Determine face type. Your face is one of the following types or a combination of two or more of them.

1. Oval—egg-shaped
2. Diamond-shaped—wide cheekbones
3. Round—plump with a round hairline
4. Oblong—long and narrow
5. Pear-shaped—square jaw, narrow forehead
6. Square—jaw square and hairline straight
7. Heart-shaped—forehead wide, chin narrow

You can determine what type of face you have by studying your hairline and your jawline. This can be done by looking at a front-view picture of yourself or by looking at yourself in a mirror. When you look in the mirror, pull your hair straight back with a ribbon, if it is long, or with side combs, if it is short; or

HAIR STYLES FOR FACE TYPES

Oval and diamond-shaped. To retain an oval shape, wear a simple hair style. If the hairline is neat, draw the hair back from the forehead. Wear a center part if you wish.

Round. To create an illusion of length, style the hair to add either height or length.

To add height, pile curls high at the crown, wear high-rolled bangs that start 2 inches above the hairline, or slant curls or waves up and away from the forehead and sides. Brush the hair up and back from the temples with forward and reverse curls at the forehead or a wave at one side of the forehead.

To add length, try a straight bob, either tapered down below the jawline in back or with fullness below the face. Longer hair can be worn severely sleek and knotted low on the back of the neck.

Hair should be short or no longer than to the middle of the neck. A side part or a part which starts at the crown and comes forward diagonally is good, but a center part over-emphasizes the regularity of a round face.

Bangs generally shorten rather than lengthen the face.

Oblong and pear-shaped. To create an illusion of width at the cheekbones, wear a fluff of curls at the temples, some waves at the sides of the cheeks, or soft curls either over the ears or behind them. Keep the hair flat on top.

Hair should be medium in length—neither too long nor too short. A diagonal part

which starts at the center or near the center of the hairline is good. A center part is becoming only if the hair is built out at the sides. Wear soft bangs or waves across the forehead.

Square. To minimize the sharp angle of the jaw, fluff the hair up and out softly at the temples, or wear soft curls and waves slightly up and away from the forehead, with more height at one side.

Wearing the hair ear-lobe length is good. A side or diagonal part, starting at the crown, is also good, but a center part over-emphasizes the regularity of a square face. A dipping half bang may be worn.

Heart-shaped. Minimize the width at the forehead by creating an illusion of width at the lower part of the face. Keep the hair smooth on top and at the temples, with either forward-turning curls around the jaw and a soft fluff of curls below and behind the ears or fullness on the sides above and back of the ears with greatest fullness where the jaw starts to narrow.

A side part or a diagonal side part slanting toward the crown is best, but wear a center part only when the hair is pulled up and back on the sides.

Emphasize a widow's peak by keeping the forehead bare, or try a half bang, a soft dip, a fluff, a curl, or a lock of hair on one side of the forehead.

tie a scarf tightly around your head so that no hair shows. Then with crayon, soap, or lipstick, draw an outline of your face and neck on the mirror.

Determine hair style. Factors which help you to determine what is a becoming hair style include not only the shape of your face but your features (forehead, nose, and chin), your profile, and the top of your head as well. Take into consideration also the length of your neck, your height, and your weight. You may want to conceal or disguise certain features, or you may find it better to emphasize the shape of your face. A little experimenting will help you decide on the hair style that is most becoming.

The ideal face is oval. To achieve the illusion of an oval, arrange the hair full wherever the facial contour needs filling out. Keep it smooth elsewhere. Use curls, fluff (curls combed out to form bulk), or bangs to counteract too much width or height in the face itself. Specific suggestions which may be helpful are included in the chart on the opposite page.

Your Body

Cleanliness and fragrance make for daintiness and femininity. They are forms of loveliness available to everyone. Daintiness is a habit of every well-groomed person. Like common courtesy, it is something we owe to everyone with whom we come in contact as well as to ourselves. Proper care of the body includes bathing, checking perspiration, removing superfluous hair, and keeping the body fragrant.

Bathing

Frequent bathing is essential to good grooming. A daily bath is desirable. Bathing keeps pores from clogging and promotes proper functioning of oil and sweat glands. The best time to bathe is just before a meal or before

going to bed at night. In cold, damp weather avoid going outdoors immediately after bathing. There are several types of baths, each with a different purpose:

1. Cold baths stimulate the body, send blood in from the skin, and make the heart beat faster. Take cold baths only if your body is constitutionally able to stand them.
2. Hot baths bring blood to the surface of the body. They quiet some people, make others feel wide awake, and tire still others. Daily hot baths are not recommended.
3. Warm baths have a soothing effect upon the nervous system. They are beneficial when you are tired or jittery.
4. Cool or tepid baths are best for daily bathing. They do not overstimulate. Neither do they leave you with a tired feeling. To make the most of a bath, use plenty of soap and water; scrub your arms, legs, back, and shoulders with a bath brush; rinse thoroughly with clear, warm water; and finish with water which is cool to cold. A deodorant soap helps to guarantee all-over odor protection. Bath salts, bath oil, bath crystals, or perfumed water softeners help to condition the water and add fragrance to the bath.

Immediately after the bath, while the pores are receptive, splash, rub, or spray the body with cologne for a pleasant lasting fragrance.

Eliminating Body Odor

Your own body odor may not be obvious to you. The nerve which controls the sense of smell soon loses its sensitivity to any one odor. However, other people who are near you are aware of it at once.

There are two phases to the problem of eliminating body odor. One phase is the proper care of the person; the other is the proper care of the clothing. Proper care of the body includes taking a daily bath, keeping the under-



Courtesy Demoiselle Cosmetics

An important part of body cleanliness is the habit of using a deodorant or antiperspirant regularly.

arm area clean and shaved, using a deodorant or an antiperspirant, earing for the feet properly, and changing sanitary napkins frequently during the menstrual period. The care of clothing that relates to this problem includes the following practices: having outer clothing washed or cleaned as frequently as may be necessary, wearing clean underclothes each day or at least every second day, wearing clean socks or stockings every day, inserting protective dress shields in blouses and dresses and changing them after each wearing, and airing all top clothing and shoes after each wearing. (See Chapter 6.)

Everybody perspires, in summer and winter, when awake or asleep. The body gives off an average of 1 to 2 pints of perspiration each day. The amount is increased by tight clothing,

exercise, excessive heat, nervousness, emotional excitement, fright, embarrassment, fatigue, or illness. The purposes of perspiration are to regulate the temperature of the body by the cooling effect of evaporation and to help the body dispose of waste matter.

TO PREVENT BODY ODOR

Armpits. Apply a deodorant each time underarm area is bathed. Apply an antiperspirant as often as needed.

A deodorant neutralizes the odor of perspiration where it is applied. It comes in several forms: cream, powder, liquid, and stick. An antiperspirant checks the flow of perspiration where it is applied and diverts it to other parts of the body. Antiperspirants come in liquid, stick, and cream forms.

For best results, apply a deodorant or an antiperspirant at least half an hour before you move around much. Some brands lose their effect if they are used regularly for a length of time, so it may be well to change brands from time to time. Neither a deodorant nor an antiperspirant should be applied directly after shaving if your skin is sensitive.

Palms of hands. Rub palms of hands with a stick cologne, a stick deodorant, or a stick antiperspirant. If they perspire too freely, dust them with talcum or bath powder.

Feet. Bathe feet frequently with a germicidal soap to destroy the bacteria that give rise to odors. For further prevention of odor and to reduce chafing, use an antiseptic deodorant foot powder between the toes, change socks or stockings frequently, and shake a deodorant powder into your shoes. Should your feet continue to perspire, it may be that you are misusing them or subjecting them to strain. Your shoes may be too heavy. Heavy socks and nylon stockings may also be a cause.

Problem areas with regard to perspiration are the areas in which evaporation does not readily take place—the armpits, the palms of the hands, and the feet. Unless preventive measures are taken, odor-causing bacteria multiply rapidly. (See chart on page 20.)

Hair Removal

Hair removal is a phase of good grooming essential for cleanliness and a neat, attractive appearance. It may be necessary to remove hair from the arms, legs, eyebrows, underarms, or the upper lip.

There are several methods of eliminating unwanted hair. Each method is recommended only for certain areas. Singeing and the use of wax are not recommended because of the possible dangers involved. When there is a choice of methods, try them all to determine which you like best.

Hair may be removed by tweezing, shaving, using depilatories or abrasives, and by electrolysis. Bleaching lightens hair but does not remove it. Tweezing makes the eyebrows appear neat by eliminating stray hairs. It also can shape the brows to suit the appearance of the face. A change in the eyebrows can alter the appearance of such features as the eyes or the nose; therefore, it is important that the eyebrows be not too thick or too thin, not too dark or too light. Although shaving does not stiffen hairs or increase their growth, the short, even hairs which result from shaving are thick and stubby and are not desirable in some places. Depilatories come in three forms: cream, liquid, and powder. They should be avoided if your skin is unusually sensitive. Abrasives remove hair by friction. They come in the form of pads, mitts, disks, and cakes. Electrolysis is the only safe method for permanently removing hair but should be done only by experts and is recommended mainly for the removal of upper-lip hair.



Courtesy *Make Up and Beauty Guide Magazine* (Dell Publishing Company, Inc.)

To groom the eyebrows: (Top) Remove stray hairs above the eyebrow, and pluck all low-growing hairs that spoil the clean lower curve arching over the eyelid. (Center) Clear the bridge of the nose of hair for about 1 inch. Eyebrows should start just above the inner eye corners. (Bottom) Follow the natural brow line and remove any stray hairs.

Keeping the Body Fragrant

A hint of fragrance is the final touch of good grooming. The fragrance may come from the toiletries used in the bath or from your cosmetics, or it may be applied directly in the form of perfume or cologne. One scent should prevail.

Perfumes and colognes are not substitutes for daily baths and deodorants. They do not cover up perspiration odors and are not intended to do so.

There are different types of fragrances. Some are light and delicate; some are heavy and strong. The fragrance you use should be one you like and one that suits your personality. A cologne is refreshing as well as pleas-

ant, and it is particularly suitable for young people. Light fragrances are best for teen-agers.

Apply perfume directly to the skin, never to the clothes or hair. Touch it to the wrists, the throat, and the temples, where the body heat gradually releases its fragrance. Just a touch is enough. Spraying is a convenient way to apply either cologne or perfume.

Your Hands and Feet

Proper care of hands and feet is essential to good health and good grooming. Hands and feet require daily care. Hands also require a weekly manicure, and feet should have a pedicure as often as necessary—at least every other week.

TO TREAT UNSIGHTLY HAIR

Bleaching (for arms, legs, and upper lip). Mix 1 part ammonia to 3 parts 20-volume hydrogen peroxide. Add enough soap flakes to make a thin paste. Soak pieces of cotton in the mixture, and apply to the area which you want to lighten. Let the mixture dry on the skin; then wash it off with warm water. If one application does not lighten the hair sufficiently, repeat the process.

Tweezing (for the eyebrows). Hold a hot cloth over the brows just before plucking them. Pull the skin tight with your fingers, and tweeze one hair at a time in the direction in which the hair grows, working fast.

1. Follow the natural brow line.
2. Shape from above the brow, never beneath it.
3. Clear the bridge of the nose of hair for about 1 inch.

Shaving (for legs and armpits; not recommended for arms). The first time you shave,

you may need to clip the hair with scissors; then shave, with or without lather. Dab any scratch or nick with antiseptic.

Depilatories (for arms and legs; for upper lip and chin—provided skin is clean, unbroken, and not irritated). There are some good creams for removing hair from arms and legs; others are made especially for removing hair from the sensitive area of the upper lip and chin when it is not too heavy. In using any depilatory, be sure to follow the directions carefully.

Abrasives (for arms and legs if the skin is not sensitive). Rub abrasives on dry skin with a light circular motion.

Electrolysis (for hair on the upper lip). Consult a physician, a hospital, or a medical society for the name of a competent operator if you have heavy, dark hair which you wish to have removed by electrolysis—destroying the hair roots by electric current.

CARE OF HANDS



Courtesy Revlon

(Left) Daily use of an emery board keeps nails smooth and well shaped. (Right) When washing hands, work up a lather of warm water and plenty of soap and rub hard.



(Left) Scrub nails and knuckles with a hand brush. (Right) Rinse hands well with warm and then cool running water.



(Left) Dry hands thoroughly, pushing back the cuticle with the towel. (Right) Finish with your favorite hand lotion.

The Hands

Hands should be clean, soft, and free from stains. The cuticle around the nails should be pushed back, and the nails should be clean and smoothly filed.

Care of hands. Soft, clean hands are the result of proper washing and drying and sufficient lubrication. Always wash your hands before and after eating, before touching your face or applying make-up, before preparing food, and after using a handkerchief or using the toilet.

To wash your hands properly, use warm water and plenty of soap, rub hard, and scrub your nails and knuckles with a fairly stiff hand brush. Rinse with warm water, then cold, and dry thoroughly, easing the cuticle back gently with the towel. Clean under the nails.

To remove stains, use a few drops of peroxide on a nail brush or rub the discolored skin with pumice stone or a slice of lemon.

To avoid dryness, always wear warm mittens or gloves outdoors in the wintertime and use a good hand cream or lotion before you wash dishes or clothes, prepare fruits or vegetables, dust, take part in sports, perform rough chores, garden, or go outdoors in cold weather. Use a hand cream or lotion after drying the hands and at bedtime.

Hands are likely to be afflicted with dryness if they are not rinsed and dried thoroughly after washing. Dryness is also made worse by the use of alkaline soaps, detergents, hard water, and weathering.

Care of nails. Nail problems include white spots; nails that split, crack, or break; and nails that curl up or down, separate, peel, or tear easily. Related problems include harsh cuticle and hangnails. Most nail problems are temporary if handled properly. (See chart at right.)

Nail biting is a nervous habit which reveals a feeling of insecurity and a lack of self-control.

TO CORRECT NAIL PROBLEMS

White spots. The cause of white spots is an injury to the nail cells by a blow, undue strain, or pressure months earlier while the nail was being formed. White spots last only until the nail plate grows out, and they can be concealed by covering the entire nail plate with an opaque nail polish.

Nails that split, crack, or break. These problems may be caused by injuries, poor health, a dietary deficiency, filing the nails in too pointed a shape or too close to the corners, wearing them too long, or giving them hard wear. Massage them frequently with warm oil.

Nails that curl up or down, separate, peel, or tear easily. Such nails need strengthening. File them correctly, wear them short, apply colorless iodine to the cuticle once a day for a month, and eat a well-balanced diet, including milk.

Harsh cuticle. Soften with cuticle oil, sweet oil, warm olive oil, or cold cream. Do not cut unless absolutely necessary.

Hangnails. These loose strips of skin at the base of the nail may be the result of a lack of proper hand care or of filing the nails too far down in the corners. Remove hangnails with nippers or sharp manicure scissors. Disinfect, and apply cuticle oil or cuticle cream.

It spoils the look of your nails and may permanently deform them. It detracts from your appearance and annoys others. It is hard on the teeth.

If you bite your nails, make up your mind to stop, and give your nails special care, following these suggestions:

1. File any rough edges smooth with an emery

TO MANICURE YOUR NAILS

1. Remove the old polish, if any.
2. File and shape thoroughly dry nails with first the coarse and then the fine side of an emery board. File from the side toward the tip and not too far down in the corners. The shape of the tip of the nail should follow the contour of the fingertips and resemble the curve of the cuticle at the base of the nail, in reverse. The length of the nail should be determined by the length of the fingers, the nail length you are able to maintain, and personal taste.
3. Scrub the nails in warm soapy water with a brush and dry them.
4. Clean under the nails before doing the final shaping.
5. Soak the fingertips in a bowl of warm oil, lotion, or soapy water, and wipe clean with a towel.
6. Gently push the cuticle back with a cotton-tipped orangewood stick dipped in cuticle or olive oil, or with your thumb and a lubricating cream.
7. Remove loose hangnails with nippers or sharp manicure scissors.
8. Apply nail polish if you wish. A clear base coat fills in ridges, protects the nails, and ensures longer wear. Apply the first coat across the base; apply three more strokes lengthwise to the tip, and let the polish dry. Two thin coats of polish give a better color, last longer, and chip less than one coat. Allow plenty of drying time between the two coats. Remove a thin line of polish at the tip of the nail with the thumb. Wipe away any polish on finger with a cotton-tipped orangewood stick dipped in polish remover. Brush a protective topcoat over the entire nail. This topcoat gives a hard finish which does not chip easily. For quick drying, spray on a quick-drying lotion. Do not touch anything for fifteen minutes.

board as soon as you are aware of them. Apply colorless iodine to the cuticle to strengthen the nails and remind you by its bitter taste not to bite them.

2. Wear nail polish. The hard finish makes it more difficult to bite the nails.
3. Discover when you bite your nails, and wear gloves at those times. It may be while attending movies, watching sports events, watching television, or studying.
4. Ask a friend or relative to tell you whenever she sees you biting your nails.

Manicuring nails. A manicure can make large knuckles, freckles, redness, and prominent veins fade into the background. It can make an attractive hand even more attractive. To give yourself a manicure, proceed as in the chart at the left.

Avoiding unsightly nails. Polish problems include chipping and peeling. Both these conditions are unsightly and, if they appear, should be repaired immediately, or the polish should be removed.

Polish that chips may have been applied to a nail with a flaking condition, a film of oil, or a film of moisture. It may have been applied too thin or have been subjected to forced drying (cold water, an electric fan, a heater).

Polish that peels may have been applied to an imperfectly prepared surface, it may have been applied too thickly, or the second coat of polish may have been applied too soon after the first coat.

The Feet

Proper foot care contributes to good health, good posture, physical comfort, efficiency, and a happy disposition.

Feet support and carry the weight of the body. They are important in keeping the body upright and in balance. They absorb the shock of walking and the shock of the extra weight which you impose upon them when you lift or

carry objects. They deserve and need good care. Proper foot care includes cleanliness, pedicures, well-fitting comfortable shoes, well-fitting stockings, and proper posture.

Care of feet. Scrub your feet briskly every day with soap and water. Dry them thoroughly, massage with cream or lotion, and dust with foot powder. Give your toenails a pedicure whenever necessary. A pedicure is similar to a manicure with the exception of the shape of the nails and the omission of polish in most cases.

Cut toenails straight across, short enough so that they do not project beyond the end of the toes but not so short that they may become ingrown. Finish with a metal file or an emery board. Push back the cuticle with olive oil and a cotton-tipped orangewood stick.

If you apply polish to your toenails, cover the whole nail, and apply it very carefully so as not to detract from the effectiveness of the polish. If your feet and toes are not very shapely, you may wish to omit polish so as not to call attention to them. If you do use polish, it should, as on fingernails, be kept in perfect condition or be removed as soon as it starts to chip or peel.

Shoes and stockings. Make it a rule always to wear shoes that fit properly and give your feet the support which they need. Shoes should be well designed and well made. There should be a glove-like fit at the heel to prevent calluses or blisters.

The proper foot length for stockings or socks is approximately $\frac{1}{2}$ inch longer than the longest toe. Stockings that are too short are uncomfortable and wear out fast.

Foot ailments. Arch trouble, foot cramps, excessive perspiration, dry scaly skin, athlete's foot, calluses, corns, blisters, bunions, and ingrown toenails are all common foot ailments.

Foot ailments not only produce aches and pains in the feet but sometimes may cause

headaches, nervousness, pains in the legs and back, stomach disorders, feelings of depression, and lack of appetite. Foot weakness causes chronic fatigue. For relief from foot ailments, you may consult your family physician, an orthopedist, or a chiropodist.

Your Health Habits

Proper diet, adequate sleep and rest, sufficient fresh air and exercise, regular elimination, and oral hygiene are general health habits that affect the way you look as well as the way you feel. They help to give you a skin which is smooth, fresh, and clear; eyes that sparkle; hair that is manageable and glossy; and nails and teeth that are strong. They also help to produce a trim, flexible figure, good coordination and balance, and good posture.

Proper Diet

Foods supply proteins for growth, upkeep, and repair of the body; minerals and vitamins for growth and for proper functioning of the body; and fats and carbohydrates for energy. Foods selected from the Daily Food Guide—the Milk Group, the Meat Group, the Vegetable-Fruit Group, and the Bread-Cereal Group—will supply the nutrients you need. Three well-balanced and regular meals each day are essential to good nutrition. Young girls may also frequently want or need between-meal snacks. These can contribute to meeting the body requirements if they consist of fruit—dried or fresh—milk, cheese, or fresh vegetables—celery, carrots, cauliflower, etc. Potato chips, crackers, cookies, sodas and sundaes, pies and cakes are likely to destroy the appetite for regular meals, and they are fattening.

Proper Weight

Weight control means maintaining a weight that is normal for your height and bone structure. To keep your weight normal, you need

to take in each day the calories that you need—no more and no less. A calorie is the unit by which the energy-producing value of food is measured. The average adult needs approximately 2500 calories per day. If you have a weight problem, consult a calorie chart to guide you in selecting your food.

Overweight. If you are overweight, you are taking in more calories than you are using, and the surplus is being stored as fat. Factors responsible for your taking in too many calories, or eating more food than you need, may be a matter of habit, emotional condition, or poorly functioning glands.

Excess body weight is both a social problem and a health hazard. It detracts from a person's good looks, undermines self-confidence, and may lead to emotional problems. Some overweight persons are less able to resist certain diseases.

To lose weight, you must take in fewer calories than you need, so that the stored fat is used. Adopt sensible eating habits. Eat sparingly of fats, sweets, and other rich foods. To lose weight safely and sensibly, you should lose small amounts steadily over a long period of time. Most people will lose weight on a diet of 1200 calories per day.

A person who is trying to lose weight should consult a doctor and be careful of "faddish" diets.

Underweight. If you are underweight, you are taking in fewer calories than you are using. Factors responsible for too small an intake of food include irregular meals, eating too little, poor eating habits, worry, prolonged tension, overactivity, or too little rest.

An insufficient calorie intake may produce a vitamin deficiency, chronic fatigue, and a poor skin.

To gain weight, you must take in more calories than you need for normal activity. The extra calories are stored as fat. Start the

day with a good breakfast, eat more at each meal, and have snacks between meals and before going to bed. Whenever possible, sit quietly or lie down for ten minutes after eating. Eat high-calorie foods, and take time to eat. Relax as often as possible, and get extra sleep or rest. The less energy you use, the more calories your body can store as fat.

Adequate Sleep and Rest

You must have adequate sleep and rest if you are to feel your best and have a good supply of energy and a happy disposition. Without enough sleep, you may easily become irritable, depressed, or discouraged. You may react to trivial situations out of all proportion to their real importance. Sleep is important, too, for the sake of your appearance. It promotes healthy hair, strong nails, and a clear skin. Lack of sleep shows in the eyes and may result in eyestrain. The eyes may become bloodshot or have circles under them.

The amount of sleep that is needed to maintain top physical condition varies somewhat with individuals. Most people need eight to ten hours of sleep each night and some rest at times during the day.

To help you get the amount of rest and sleep that you need, set up a schedule for your after-school hours, and try to live up to it. Select the one TV program you enjoy most and forget the others—at least until you know you can afford the time to view them. Watch the clock when you make or receive a phone call. Include in your schedule time to work at your hobby. Do not forget the chores you have at home as a family member, and plan to get these done in a specific period of time.

Fresh Air and Exercise

Both health and appearance are improved when you get sufficient fresh air and exercise regularly. Active exercise, especially out of

doors, either in play or in work, benefits the whole body. You breathe more deeply. More oxygen is available to the blood stream, from which the hair, nails, and skin derive nourishment. The blood moves freely through the veins, making the skin glow. Action of the body organs is stimulated, and digestion is improved. Good posture becomes easier, because muscles are strengthened.

Digestion and Elimination

Good digestion and regular elimination are necessary to good health.

Digestion is the process by which the body obtains nourishment from food. Thorough mastication of food, harmony at the dinner table, and three well-balanced and regular meals each day are aids to digestion.

Elimination every day or every other day is considered regular. To establish and maintain regular elimination, you need to form a habit schedule, respond as soon as you feel the urge, exercise, eat plenty of bulky fruits and vegetables, drink at least six to eight glasses of water each day, and try not to worry.

Oral Hygiene

Teeth that are strong, clean, and sparkling contribute to general fitness, confidence, and poise. They help to uphold the contours of the face, help to produce an attractive smile, and allow you to speak clearly. They aid digestion by allowing proper mastication of the foods that you eat. Each tooth has its own work to do—grinding, tearing, or cutting. Missing teeth should be replaced. Otherwise, teeth shift, food is not chewed adequately, and facial muscles tend to sag and detract from the appearance.

Gums should be firm, pale pink, and healthy. They should adhere closely to the necks of the teeth, help to hold the teeth firmly in place, and assist in keeping out debris and bacteria.



Courtesy AMF Pinspotters, Inc.

Active exercise benefits the whole body and improves both health and appearance.

Brushing teeth. You help to fight tooth decay when you brush your teeth regularly and properly. This is important to good health, for dangerous germs may be carried by the blood stream to all parts of the body when a tooth is infected. Brushing the teeth helps to prevent tartar and therefore helps to protect the gums. Tartar, which is constantly forming on teeth, may irritate the gums until they become inflamed and begin to recede. Its removal is an important precaution.

Teeth should be brushed at least twice daily, after the morning and evening meals, to remove the food particles that cling or become lodged between them. Better still is to brush them before breakfast, to remove film and make the mouth feel and taste fresh, after each meal, and immediately before going to bed at night. If you find it inconvenient to brush your teeth immediately after eating, rinsing your mouth with clear water will help to reduce damage from sweets by preventing the formation of acid.

Dentifrices come in three forms: powder, paste, and liquid. Powders and pastes are more effective than liquids, for they contain abrasives for polishing. Many dentifrices contain chemicals which help to combat the bacteria that are in the mouth.

For brighter teeth, try brushing them once a month with equal amounts of baking soda and salt dissolved in a few drops of water.

Massaging gums. Soft foods do not give gums the exercise that is necessary to keep them firm and healthy. Massaging the gums daily for at least four minutes will bring fresh blood to them. To massage the gums, use the fingers or the rubber inset found on some toothbrushes.

Keeping breath fresh. A bad breath is offensive and repels people. It is difficult to tell if your own breath is offensive. Causes of bad breath include the decay of tiny food particles that cling to the mouth surfaces, certain

foods you eat, such as garlic or onions, a disturbance in digestion, bad tonsils, teeth that are not healthy, and smoking. A deodorizing mouthwash freshens the breath but does not cure the cause of bad breath.

To avoid unpleasant breath, keep your teeth healthy, brush them at least twice a day, and follow the brushing with a deodorizing mouthwash.

To counteract the odor of onions, eat a sprig of parsley or use a chlorophyll preparation, brush your teeth, and use a good mouthwash. Freshening the breath is an important good-grooming measure. If mouth odor persists, it may be a symptom of a general health problem.

Visiting dentist. It is well worth the time and effort that it takes for you to go to your dentist twice a year for professional cleaning of teeth and any necessary repairs. You save yourself irreparable damage and pain, and you keep dental expense to a minimum. Cavities are filled while they are small. Tartar stains that do not brush off are removed before they have a chance to irritate the gums and perhaps cause inflammation. Gum diseases are detected in an early stage, and teeth are saved that otherwise might be lost.

Teeth that have grown in crooked should be straightened. Wearing braces is not pleasant, but it is easier to wear them for a year or two than to live with crooked teeth the rest of your life.

Learning Experiences

Your Poise

1. Promote a Good Grooming Campaign in the school. With permission of the principal, secure the cooperation of the school newspaper, the student governing body, the assembly committee, the physical education department, etc., for developing the program.

Carry out the activities that are decided upon for the desired length of time, and evaluate the results of the program.

2. Have a panel discussion of good grooming as it pertains to leadership. Consider the leaders in your school, and determine the

qualities of good grooming which contribute to their leadership.

3. Collect pictures or magazine articles which illustrate the importance of mental and emotional health for an attractive appearance, and prepare a bulletin-board display of them.
4. Write a short story or a poem about a time when you did not feel at ease because you were not well groomed, not appropriately dressed, etc.
5. To help members of the class overcome such unattractive habits as nail biting, gum chewing, twisting a strand of hair, or playing with rings or a bracelet, plan a skit on the subject and present it to the class.
6. As a class, develop a check list on good grooming habits. Use the check list for one month. Then note any ways in which improved grooming has increased your self-confidence.

Your Clothes

7. Select a costume from your wardrobe which you think fits well and is in good taste and good order, and model it in class to find out if your classmates agree with you or whether they have any suggestions to offer for improvement.
8. Have several girls wear dresses similar in style and fabric but with different accessories, and have class members evaluate the costumes from the standpoint of good taste for specific occasions, such as for school or for parties.

Your Posture

9. Plan to have a professional model demonstrate to the class proper ways of standing, walking, sitting, going up and down stairs, etc. Try to imitate her, and ask her to correct any mistakes you make. Practice these activities until you can do them gracefully and naturally. After several weeks, let the class evaluate your accomplishment.
10. Have a committee plan with a physical education teacher for a demonstration of some of the exercises illustrated on page 7. After

the demonstration, practice the exercises for ten minutes every day for a month. Take your measurements before starting and at regular intervals to see if you have made any improvements.

Your Face

11. Set up a routine to care for your skin as follows: (a) Decide what type of skin you have, and determine the best method of cleansing it. (b) If you have a skin problem, set up a routine for treatment of the problem. Follow through with the planned routine for several weeks. If the results are not satisfactory, change the routine until there is improvement.
12. Plan a class presentation by one or more of the following specialists: a druggist to talk on regulations of the Federal Food, Drug, and Cosmetic Act; a nutritionist or dietitian to discuss nutrition in relation to health and condition of the skin; a make-up artist or cosmetologist to demonstrate how to apply make-up. Prepare a list of the important things you learn from each.
13. Working in pairs, demonstrate on each other one of the following: (a) the effect of different colors of lipstick with different colors of fabrics; (b) the application of lipstick; (c) the correct method of using foundation cream, rouge, and powder; (d) the effect of different colors of eye make-up; or (e) the techniques for applying eye make-up.
14. If you wear glasses, try various frames for line and color by collecting glasses with different frames, cutting frames of different shapes from colored paper, or visiting an optometrist and trying on different frames. Decide which are most becoming.

Your Hair

15. Cut outlines of different types of faces from paper, making several of each type. Cut outlines of different hair arrangements from paper of a contrasting color. Try these on the faces, and study the effect of each.

16. Choose a new hair style by first determining the shape of your face and then trying several hair styles for your type of face. (Refer to the chart on page 18.) Decide on a style that is especially becoming to you.
17. Give yourself a complete hair-care treatment in the following way: Brush your hair. If your scalp is dry, apply oil to the scalp. Massage the scalp. Wash your hair, and set it in a new style. Decide whether your hair has been improved by the treatment.

Your Body

18. Plan to have the school nurse or a nurse from the local hospital or Red Cross chapter talk to the class and answer questions about personal hygiene. Have the members of the class drop the questions in a question box prior to the nurse's visit, and arrange to get these to her well in advance of her visit to the class.
19. Make a list of the phases of grooming that can be done in a room other than the bathroom. Discuss with your family how each person might adjust the time needed in the bathroom, and cooperatively arrange a schedule which will accommodate all members of the family.
20. Remove hair from arms, legs, and underarms by different methods. Tell the class about your experiences. What method did you like best for each area, and why?

Your Hands and Feet

21. Give yourself a manicure and a pedicure. Afterward determine what you would do differently next time. Plan how you could make this a regular weekly grooming activity.
22. If you have a nail problem, determine its cause from the chart "To Correct Nail Problems" on page 24. For one month follow the

directions given for correcting the problem. Note the results, and report to the class.

23. Collect illustrations and newspaper or magazine articles about the care of nails, hands, and feet. Select the best of these, and arrange them attractively on a bulletin board.

Your Health Habits

24. Develop a check list on good health habits. For helpful ideas discuss good health habits with a physical education teacher, a foods teacher, a doctor, a nurse, or a dentist, or study some of the books on health in the library. Use the check list for a period of several months, discussing your progress with your classmates from time to time. At the end of the period evaluate the improvement that has been made in your health. With your teacher, plan a certain day to discuss the findings.
25. If you are underweight or overweight, plan a dietary program for the condition with the help of your teacher, your mother, or your doctor to be sure it is sensible and safe. Follow it faithfully, weigh yourself regularly, and keep a record of your weight.
26. Set up a schedule of good health practices for your out-of-school hours. Include sufficient hours for the sleep you need, for an adequate breakfast, and for some activity out of doors, as well as for your homework and the household tasks assigned to you. Try to keep the schedule, and adjust it, if necessary, after several weeks as you see possible improvements.
27. If you have not visited your dentist within the last six months, make an appointment as soon as possible for a check of your teeth. Have the corrections made that may be needed.



2

The Color and Design of Your Clothes



DID YOU know that the same thinking and planning go into the designing of a dress that go into the creating of a work of art, and that an exciting color scheme for a dress may be derived from a painting? When you are concerned with the color and design of clothes that best suit you as an individual, you are dealing with the same basic principles that guide an artist in creating a work of art and a designer in designing a dress.

You will experience an exciting new adventure and a feeling of self-confidence when you start to evaluate, select, and plan your clothes according to the artists' principles of design and color. First, you will want to learn to be subjective about yourself; second, you will

want to develop an understanding of the principles of design and the elements of art; and, third, you will want to apply the knowledge of yourself and of design and art principles in the selection of your clothing.

Understanding Yourself

Before you can apply the principles of design and the elements of art to express your individuality and personality in clothing, it is important that you have a clear and honest picture of yourself. A personal appraisal which is frank and unbiased is the first step.

The best way to see yourself as others see you is to make an analytical study of yourself. The "Self-analysis Chart" on page 35 will

help you. As you make your analysis, view yourself in a three-way, full-length mirror, making note of your particular characteristics, or use one of the techniques suggested in No. 1 on page 66.

Find out something about your personality characteristics by asking your family, your classmates, and your friends what they think your best features are and which ones you should perhaps "play down." Consider also your interests and dislikes. Then write a report of yourself as you see yourself and as others see you. Weak or undesirable characteristics should be noted as well as those which are admirable and attractive. With the knowledge you gain through this study you can work at selecting clothes which emphasize your best features and minimize your weaknesses.

Understanding the Principles of Design

Guides to the organization of a design are often referred to as "design principles." Each should be considered when you evaluate a garment in your wardrobe or before you select something new. These guides will help you in selecting, arranging, and planning your clothing to suit your specific needs and physical characteristics. The important guiding princi-

An honest appraisal of yourself and an understanding of the use of color and design in your clothes are both necessary in the selection of clothing that will fit your figure, your coloring, and your personality. This costume is harmonious because all parts are related to each other and to the wearer. The green dress is becoming to this type of blonde. The white collar locates a center of interest near the face; the design gives formal balance and good proportion; the gathers of the bodice and skirt create a strong feeling of rhythm.

Courtesy Pittsburgh Plate Glass Company

ples of design are dominance, rhythm, proportion, balance, and harmony.

Dominance

The central theme, or singleness of effect, to which the other parts of a design are subordinated is called dominance. This principle is often referred to as "emphasis," or "center of interest." Without dominance a dress design looks unplanned and monotonous. Fashion trends often dictate specially designed sleeves, necklines, or hem lines as the feature of dominance in a costume. In a dress design the area of dominance is designated by what the eye sees as the most important focal point. It is reasonable that the primary, or chief, center of interest be located near the face, because the face is the most interesting and individual feature of a person. For example, the neckline

(Continued on page 37)



LINE DOMINANCE ON THE FIGURE

A



Vertical-line emphasis in center and side closures gives the appearance of height and slender waistline. Height illusion in plaid is due to direction. Evenly spaced horizontal stripes give vertical illusion.

Horizontal plaid, unevenly spaced stripes in contrasting values, evenly spaced wide verticals, and horizontal structure and trim all help to give the illusion of width.

C



Curved-line emphasis creates the illusion of width, fullness, and rhythmic flare.

Opposing diagonals may create width or height, depending on their horizontal or vertical direction.



SELF-ANALYSIS CHART

Directions: After you have studied this chart, copy the characteristics under each heading which you believe best describe you.

Personality Characteristics

Lively	Dignified	Coquettish	Witty
Quiet	Athletic	Natural	Kind
Energetic	Studious	Dramatic	Thoughtful
Aggressive	Sophisticated	Affable	Patient
Extrovert	Naive	Cheerful	Impatient
Introvert	Fragile	Sober	Considerate

Figure Characteristics

Normal	Petite	Slow-moving
Short, slender	Graceful	Free-swinging
Tall, slender	Awkward	Wiry
Short, heavy	Erect	Sweeping
Tall, heavy	Dashing	Rhythmical

Coloring

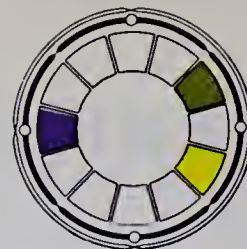
<u>Hair Color</u>	<u>Complexion Color</u>		<u>Eye Color</u>
Blond	Fair	Beige	Blue
Dark brown	Tan	Brown	Brown
Light brown	Sallow	Ebony	Hazel
Red	Rosy	Gold	Green
Black	Pale	Olive	Black
Auburn			Gray
Other			

Physical Features

<u>Face Shape</u>	<u>Neck</u>	<u>Arms</u>	<u>Shoulders</u>
Oval	Normal	Normal	Sloping
Round	Long	Long, thin	Narrow
Oblong	Thin	Long, full	Broad
Square	Short	Short, thin	Rounded
Heart-shaped	Thick	Short, full	Square
<u>Bust</u>	<u>Waistline</u>	<u>Bodice</u>	<u>Hips</u>
Small	Small	Normal	Small
Medium	Medium	Short	Medium
Large	Large	Long	Large
<u>Abdomen</u>	<u>Buttocks</u>	<u>Legs</u>	<u>Ankles</u>
Prominent	Protruding	Straight, thin	Thin
Flat	Flat	Slightly curved	Medium
		In proportion	Thick

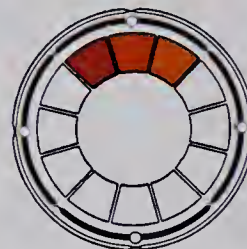
COLOR WHEEL AND HARMONIES

Courtesy Pittsburgh Plate Glass Company
RED • ORANGE



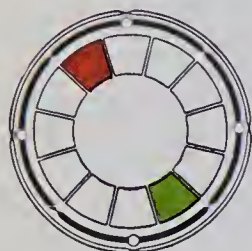
Split Complementary

- Offers a wider range of hues as it makes use of any color on the color wheel with the colors on both sides of its opposite on the circle.



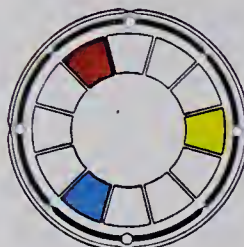
Analogous or Related

- This pattern makes use of a series of adjoining colors on the color wheel which are related as they contain one color in common.



Complementary or Opposite

- Makes use of hues and tints that are directly opposite each other on the color wheel.



Triad

- Uses three equidistant colors. This is one of the most frequently used color patterns as it provides the basis of many beautiful and practical combinations.

VALUE SCALES



A value scale shows the gradations of a color from its darkest shade to its lightest tint.



of a frilly blouse may be the feature of dominance when worn with a suit in which the construction lines are subordinated by their stark simplicity. There may be a point of secondary emphasis, but it should always be subordinate to the main area of dominance. Study the drawings on page 34 in relation to your own physical characteristics when you evaluate the design of your dress for dominance and subordination. The principle of dominance should be applied in the selection of accessories. When in doubt, remember this rule: Wear one accessory that is emphasized by its size and shape, and let other accessories be subordinate—smaller and simpler.

Rhythm

Rhythm is the feeling of movement. In clothing design it is created by intentional repetition of lines or colors so that the eye is directed from one part of the costume to another. This movement may be smooth or jerky, static or active. Rhythm may be produced in the following ways:

1. By repetition of lines, as in pleats, tucks, rows of buttons, etc., or by repetition of colors, as when one color of a printed fabric is repeated in the accessories.
2. By radiation, when there is a flow from a central point or line, as in the gathers of a bodice on a circular yoke.
3. By opposition, when lines going in opposite directions meet, as when a vertical closure of a dress meets a wide horizontal trim or collar at the neckline. When opposing lines are joined by a curved line, there is rhythm of transition, which is softer and more pleasing to the eye.

Notice the different effect of the color in each of these costumes. The one above is a warm color, while the one below is a cool color.



Courtesy Teen-agers Ingenue



Courtesy Lady Manhattan

4. By gradation, from small to large size or from light to dark color. A graduated strand of pearls or the graduated tiers in a skirt are examples of this type of rhythm.

Proportion

The relationship in a design of one part to the other and of all parts to the whole is termed proportion. The lines in a fabric or the design in a dress may be placed effectively on the figure so as to relate a certain measure of width to a certain measure of height, or vice versa. Few people are endowed with perfect body proportions, but construction and trimming lines in a dress design will perfect or minimize and harmonize their proportions. Notice in the drawings on page 34 that thickness or thinness, narrowness or width of lines in the fabrics give the illusion of height or width, depending upon their placement, and that they thereby appear to heighten or shorten a figure.

A jacket hem line or a belt that divides the figure in two equal square areas will tend to create monotonous proportional relationships on any type of figure. A dress with a front closure from neck to hem divides the figure from side to side. However, the elongated side divisions are pleasing to the eye. The vertical rectangles give the appearance of added height to any figure. The narrow-shouldered girl will look well in a dress that has a dropped shoulder neckline with a ruffle accent. This emphasis of the horizontal and broken line on her shoulders will simulate greater width and bring the figure into wholesome proportions.

Accessories of the correct size will improve the proportions of a costume. On a small girl, a large ornate belt buckle with a wide belt will distort the proportional relations of her bodice and skirt. Exaggeration violates good proportion as well as good taste.

Balance

When two sides of an article are equal in weight or power of attraction, it is said to be in balance. In a dress design, balance may be achieved through the use of structural or decorative lines in the design. Balance may be symmetrical, or formal; or it may be asymmetrical, or informal. Analyze the examples of balance in the drawings on page 34. In A-1, symmetrical balance is achieved through the repetition of identical tucks on the two sides of the center-front closure. In A-2, the narrow vertical side closure is balanced by a wide horizontal band of trim across the neckline. The asymmetrical balance in this dress design is attained by placing lines that are opposite in direction and characteristics against each other. In D-1, asymmetrical balance is achieved by opposing the straight-line side closure with the gracefully curved draped collar.

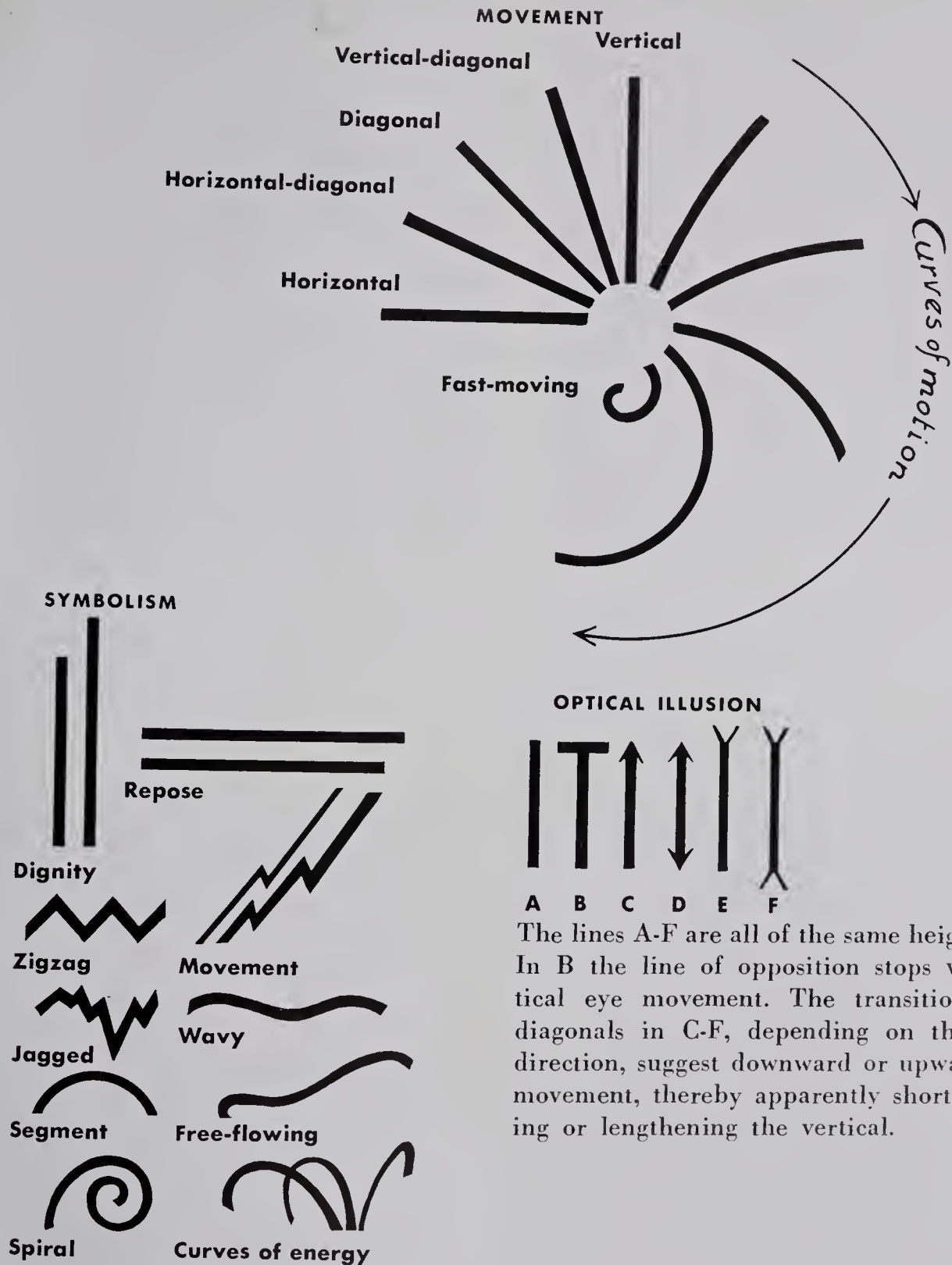
A well-designed garment will display a pleasing balance, not only from side to side and top to bottom, but also from front to back. For example, the draped neckline of a bodice front may be balanced with softly gathered folds in the skirt back. Balance in the distribution of trim and accessories should also be evident from front to back, as when a lace yoke in the front is continued around the back of a blouse.

Harmony

The relationship of all parts within a design, a dress, or an ensemble is known as harmony. Lines in the fabric, construction, trim, and accessories must be consistent. They must relate to each other, to the dress design, and to the person wearing the garment.

Harmony is achieved when (a) the hairdo, hat, and neckline are related to the particular shape of a girl's face and to her dress; (b) the fabric design and the style of the dress are in

THE CHARACTER OF LINES



Dress designers make use of line in their work, considering its character and direction of movement. In the structural and decorative design of your clothes you will find use, adaptations, and variations of these lines.

COLOR HARMONIES IN DRESS



(Left) One color used throughout a costume creates a monochromatic harmony. Interest has been obtained by using different values and intensities in varying amounts and textures. (Right) The blue suit and green blouse in this costume make an analogous, or related, color harmony because these colors are near each other on the color wheel. The blue as the dominant color with smaller amount of the lighter green makes this harmony successful.



All photos courtesy
J. C. Penney
Company, Inc.

In this costume colors directly opposite on the color wheel are combined successfully. Both the red and green have been grayed and lightened but for balance the green, which is a receding color, has been used in the larger amount. Adding a sweater in a darker tone of the same green retains the original complementary color harmony and is more pleasing than the addition of a third color might be.

keeping with the purpose of the dress; (c) the accessories are in keeping with, but subordinated to, the dress and the person; and (d) all the fundamental design principles are used in the selection and combination of all items of the ensemble.

Complete harmony means a unified oneness. The selection of each part of a costume is made in relation to the other parts with regard to design, texture, size, shape, and color. The girl who achieves harmony in her costume will not combine the skirt of a tweed suit with the bolero of a silk dress, wear high-heeled shoes with tailored slacks, carry a heavy leather handbag with a crisp summer dress, or wear too much or the wrong type of jewelry.

Understanding the Art Elements

The elements that make a good design in a dress are the same as those that make a good design in a painting, a mural, or a piece of sculpture. These elements are line, form and shape, color and value, and texture.

Line

Line is the path along which the eye travels from one point to another. Line may be actual or implied. You recognize an actual line in a wire, a thread, or a rod. Your eyes discover implied lines when they form the imaginary connecting lines between the stars of the Big Dipper. Line may be an outline, as used in tracing the contours of the human body. Lines also result when the horizontal top and the vertical side meet to form the edge of a desk.

Line is one of the most powerful elements in making clothes beautiful, because it can invite and command attention. Line has, first, character and, second, direction of movement. (See drawings on page 39.)

The striped design of this fabric is in harmony with the style and purpose of the dress and is becoming to the wearer. The details are simple enough to emphasize the design of the fabric.

Courtesy Butterick Pattern Co.

Types of lines. To improve the effectiveness of lines in your clothing design, you need to understand the two types of lines—structural and decorative. Structural lines are the actual lines that result from the making of a garment, such as seams, hem lines, edges, and folds. Decorative lines are the applied, or superimposed, lines that result from the placement of trim and ornamentation. (See drawings on page 42.)

Function of lines. Structural and decorative lines may be used to outline your figure or to serve as a transition between the dominant and subordinate details of a costume. The outline of your figure is shown in the silhouette of your sheath dress, bouffant skirt, or draped bodice. A buttoned side closure in a jacket may serve as a connecting link, directing the eye movement away from the hips and terminating at the neckline where the stand-up collar emphasizes the dominant structural feature of the ensemble. (See drawing D-1 on page 34.)

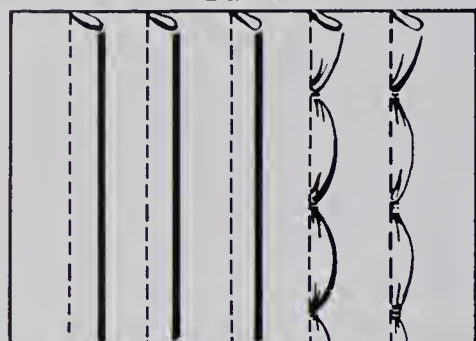
(Continued on page 46)



STRUCTURAL AND DECORATIVE LINES



Darts

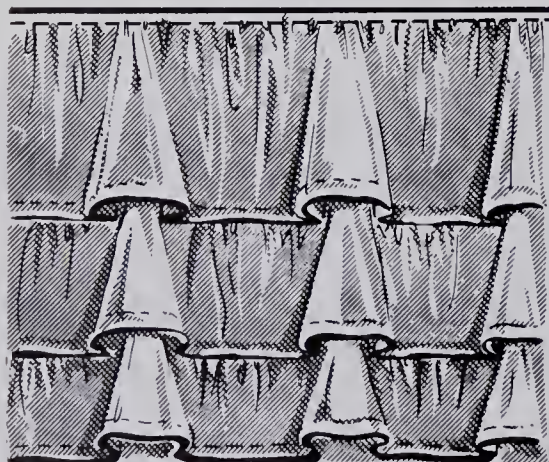


Plain tucks

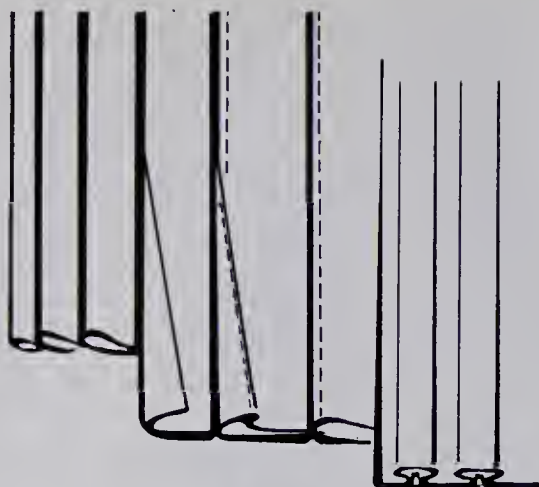
Scalloped tucks



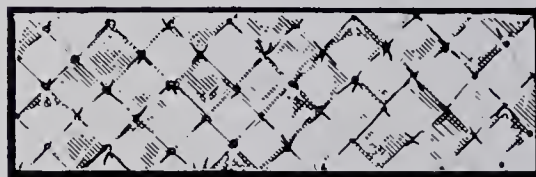
Single ruffle



Ruffles in tiers



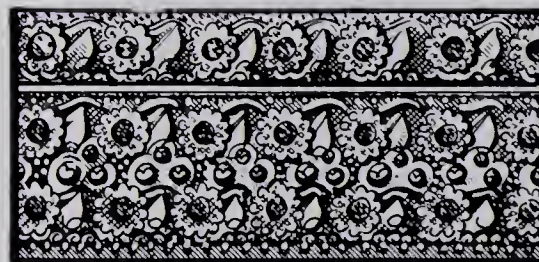
Pleats



Quilting



Rickrack



Lace insertion

These structural and decorative lines create horizontal, vertical, diagonal, and circular movement in the design of your clothes. They are most effective when applied to plain fabrics.

HELPFUL LINES FOR DIFFERENT TYPES OF GIRLS

The tall slim girl. Select lines that add fullness to the silhouette and help minimize the effect of height by (a) horizontal lines, such as a low waistline, large patch pockets, contrasting colors of trim around the lower edges of garments, cummerbunds, wide belts, and skirts with wide pleats; (b) curved lines, such as draped, tiered, and ruffled skirts and full overskirts and aprons; round yokes or capes on dresses, suits, and coats; gathered yokes, if you are flat-chested; (c) broken curved and zigzag lines in dress details and trimmings—round lacy collars, cuffs, and blouse inserts, fullness in blouse fronts and dress fronts, and fullness in sleeves are good examples.

The tall heavy girl. Select lines that help divide height horizontally and diagonally in other than equal areas, using the proportions of two-to-one or three-to-two from shoulders to hem line by (a) horizontal lines, such as dropped shoulders, and yokes in blouses, jackets, coats; long bodices with short skirts; jacket length below the natural waistline; (b) curved lines in graceful flares of dress, skirt, and coat silhouettes, and side draping in dresses, wrap-around skirts, and peplums; (c) vertical lines limited to such details as two rows of buttons placed close together to direct the eye downward; (d) V lines to direct attention away from the heavy parts of the body, such as an inverted arrow in detail or trim.

The short slim girl. Select unbroken lines from shoulder to hem line to add additional height, and broken lines in horizontal direction to lend apparent fullness and help correct proportional relationships by (a) vertical straight lines in dresses, blouses, coats, and suits; unbroken front closures; high Empire

yokes; long, full sleeves; (b) curved unbroken lines in dresses, skirts, and bolero silhouettes—moderately fitted straight dresses indented by a half belt; slightly flaring coats; capes with stand-up collars; moderately wide pleats in skirts; pinched-in waistlines; (c) broken wavy lines in decorative features of a costume—horizontal direction in flaring peplums; pleated tiers repeated irregularly on skirts; feminine and soft details near neckline, over shoulders, and in sleeves and cuffs; long sleeves with accent or trim at the wrist; sashes, cummerbunds, contour belts of medium width.

The short heavy girl. Select lines that add apparent height and desirable slenderness, and emphasize lines that help distract attention from the heavy parts of the figure by (a) vertical-diagonal lines throughout the costume—moderately tapering skirts, dresses, and coats; diagonal side closures; wrap-around skirts and dresses; long, fitted, set-in sleeves; moderate fullness in party and play dresses; no cuffs, horizontal trim, or details; dominant necklines and interesting hairdos and hats, which help distract attention from heavy parts of the body; (b) elongated upward curves in accessories, neck trims, and upward pointing darts; upward emphasis in construction lines that are slightly curved away from the heavy part of the body; medium depth in pleats and medium fullness in heavy sport clothes, without protruding bulges; (c) V lines in seams, collars, yokes, and necklines pointing away from the heavy part of the body; (d) curved vertical-diagonal lines in medium-size patch pockets of elongated or pointed shapes, in jewelry, purses, hat crowns and trims; narrow belts or medium-width contour belts; trims and decorative details tailored and flat.



(Left) A porcelain blonde has fair, cool skin with bluish shadows. This type will find that cool and delicate colors will do the most for her. For example, the soft blue of the dress in this picture is flattering. (Right) A warm-skinned honey blonde has peach undertones in her skin. Though she can wear soft, clear colors, she can use more warm colors—reds, oranges, and golds—than the porcelain blonde. The bright coral blouse flatters her because it repeats the peach undertones of her skin.



(Left) A cool brownette has blue shadows in her skin and green in her eyes. Her best colors are cool colors of medium intensity. Here the blue-green blouse echoes the blue in her skin and emphasizes the green in her eyes and is also the best possible contrast to her brown hair. (Right) A warm brownette has warm, creamy skin. Warm, sunny colors, such as red, are best for her, but blue-greens are also good because they complement her warm, brown hair. Pale orange, which is really a lighter value and a brighter intensity of the color of her hair, will blend well with the tones of her skin.

DIFFERENT COMPLEXIONS



(Left) The Irish brunette has a delicate pink-and-white skin and dark hair. Because of the strong contrast in her own coloring, she can wear the vivid colors you see in the wheel beside her. The reds, however, are best when blued to make them cool. The blue blouse repeats the cool tones of the skin and provides a dramatic contrast to her hair. (Right) The vivid brunette has the warmest, most glowing coloring of all the color types. She can wear all the bright colors on the wheel well, and she can also wear the cool colors because they are in contrast to her warm skin. The orange blouse repeats the warm glow of the skin and the red-orange shadows of the face.



All photos courtesy J. C. Penney Company, Inc.

(Left) The olive-skinned girl with dark hair and eyes wears the warm earth colors and the strong colors like this vivid yellow blouse. Soft olive green related to her olive-toned skin and soft dull reds that reflect their glow back into her face are becoming. Reds should have yellow rather than bluish undertones. (Right) Auburn hair is always a striking feature which contrasts with delicate skin coloring. It may be emphasized by a blouse in its direct complementary color, a soft blue of medium intensity. Deep olive green would also bring out the red in her hair and the pink in her cheeks.

Lines may be used to create optical illusions. Generally, vertical lines can create the illusion of increased height, horizontal lines can create the illusion of added width, and curved lines can simulate fullness. A fitted dress with a narrow double-breasted closure of buttons placed close together will make a figure appear more slender, because both the structural closure and the buttons accent the vertical direction. A jacket that is bound at the hem in a fabric that contrasts with that of the skirt gives a horizontal line through the hips, lends an appearance of more width, and detracts attention from the height. The contrasting accent will make a tall slim girl seem shorter. The fullness of the yoke in an Empire-type dress forms upward and outward curves on each side which create the illusion of roundness in a girl with a flat chest. Because lines may be made to direct the observer's eye movement, they may be used effectively to accent your best physical features or divert attention from particular figure problems. For help in understanding how lines can make the size and shape of your figure appear to change, study the chart on page 43 and the drawings on page 34. To find the most becoming necklines, hairlines, and hats for your particular face, refer to the drawings on page 47. The drawings on pages 50 and 51 show how to divert attention from particular figure problems.

Form and Shape

The designer of clothes views the human form, not just from the front, but from all sides. The lines of a good dress design must continue from the front around the sides and the back to obtain unity in the costume.

To enrich your appreciation of good design in clothing you will find it helpful to develop sensitivity to, and understanding of, not only the lines but also the form and shape of your clothes.

Style determines silhouette. If a strong light is cast upon you, your shadow will clearly define your silhouette. By its silhouette, or shape, the style of a dress may be recognized. Your silhouette will reveal whether or not you are in fashion. Knowing something about the past history of clothing will enable you to understand better the present-day silhouette of your own clothes. By its silhouette it is possible to tell almost to the year when a particular dress or ensemble was fashionable. The silhouette indicates the types of hats, the hairdos, the styles of bodices and skirts, and the shoes that were worn in a particular period.

Most silhouettes may be reduced to a few basic geometric shapes, such as a rectangle, a triangle, a semicircle, or a square. An example is the rectangle associated with the tubular style which found its origin in the clinging garments of the ancient Greeks. It reappeared in the Empire style, around 1810 and, with a few modifications, again in the 1900's. (See drawings "Do Silhouettes Return?" on page 53.)

Fashions change, but they also recur. The span of time during which a basic silhouette is accepted is referred to as a "cycle." Fashion authorities who have studied and analyzed fashion cycles claim that during one century there are about three recurrences of a style. (See drawings "Changes in the Silhouette" on page 54.)

Fashion changes in the past were slower than today. Because current ways of living are speedy, fashions run their cycles faster and often take erratic turns. Notice the recurrence of styles in the past sixty years shown in the drawings on page 54.

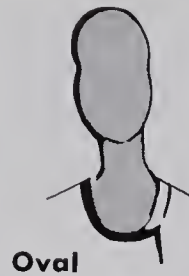
The silhouette of a particular style is characterized by a point of emphasis. This may be a back bustle, as seen in the 1901 era, a hip emphasis, as in the 1920's, or the shoulder emphasis of the 1930's.

NECKLINES, HAIRLINES, HAT LINES FOR FACES OF DIFFERENT SHAPES

Necklines

Hairlines

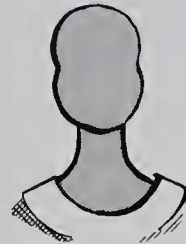
Hat lines



Oval



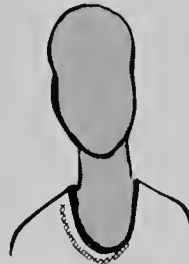
In the first column under "Necklines," the outline of the face is repeated in the neckline to emphasize the apparent shape of the face.



Round



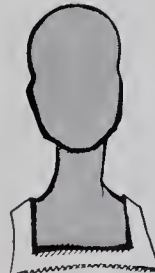
In the second column under "Hairlines," the shape of the face is flattered by the lines of the hair style, and the neckline contrasts the shape of the face and directs attention away from it.



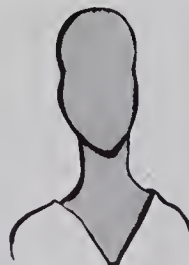
Oblong



In the third column under "Hat lines," the apparent shape of the face is changed by the directional lines of the hat as well as those of the hair and the necklines.



Square



Heart-shaped



SELECTING NECKLINE FOR SHAPE OF FACE

Courtesy Chicago Public School



Oval

Round

Oblong

Square

Heart-shaped

Each of these girls has found a neckline suited to the shape of her face.

If you want to become adept in your clothing selection, you will soon realize that you will have to make a decision as to whether you are going to be "style-right" or "fashion-right." If you want to be "style-right," you will select from current fashions the silhouette style which is the most becoming to you and to the characteristics of your particular type. Such clothing will not become dated-looking, because it was selected for its simplicity and suitability to purpose. If your aim is to be "fashion-right," you will try to keep up with the fads and with some of the extreme silhouettes which are in current style, even though they are not becoming to you or suitable for your personality.

Simplicity and purpose guide selection.

Using the guides of simplicity and purpose in the selection of your clothing will help you to dress with good taste. You will be able to select clothes which follow the form and natural proportions of your figure regardless of fads in fashion.

Simplicity is achieved by the selection of a dress with a dominant theme. The dominant theme may be a construction line, a trimming detail, a color, or a texture to which all the

other parts of the design are subordinated. Clothes should be uncluttered and present a singleness of effect. Competing lines or colors and overemphasis of details create busy effects that tend to appear confusing and chaotic. Simplicity implies thoughtful selection with restraint.

Selecting according to purpose means choosing clothes that have been designed in a way that suits your structural needs and characteristics—that is, being aware of which of your characteristics need to be emphasized, corrected, or disguised. Regardless of fads in fashion, your clothes should follow the form and the natural proportions of your figure. Mere beauty is not enough. Lines, colors, accessories, and trims should have a definite function as well as a display value.

Color and Value

Color and value play an important part in the selection and designing of clothing. Like any of the other art elements, they must be planned for use if they are to become valuable working tools. Knowledge of color and value is not an accidental by-product of good taste. It is the result of observation, familiarity with

all color attributes, and an intelligent application of facts learned from actual work and experimentation.

Qualities of color. All colors are characterized by qualities, or attributes, which differentiate them. They may be warm or cool; they may appear to recede or advance; and they may vary as to hue, value, and intensity.

Warm and cool colors are the two groups in which all colors can be classified. Those colors which contain a predominance of red or yellow are considered warm colors, because they are the colors of fire and of the sun. If you refer to the color wheel, on page 36, and review the color content of all the colors from red-violet to yellow-green, you will see that red or yellow predominates in all of them. Therefore, they are referred to as warm colors. Warm colors are stimulating and exciting and make things appear larger and closer than they really are. That is why they are sometimes called "advancing colors."

The colors which have a predominance of blue are called cool colors, because they are the colors of water, sky, ice, snow, shadows—all of which provide coolness. By reviewing the color content on the color wheel of all the colors from blue-green to blue-violet (moving clockwise), you will see that blue predominates in all these. That is why they are referred to as cool colors. Cool colors are calm and restful and make things appear smaller and farther away than they really are. Therefore, they are sometimes called "receding colors."

Violet and green, which are the colors between the warm and cool colors, are made up of equal amounts of warm and cool colors—violet being composed of red and blue, and green being composed of yellow and blue. Either of these true colors can be made to look cool or warm, depending upon the colors with which they are used.

Hue is the quality of a color which distin-

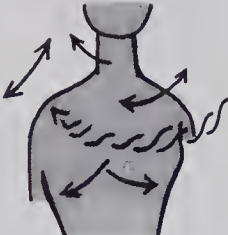











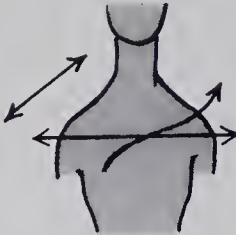





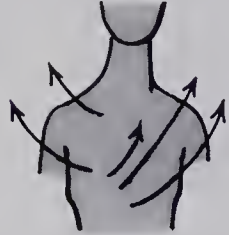





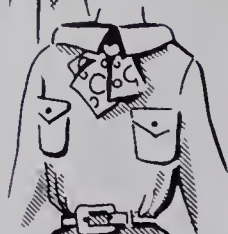
guishes it from other colors. It is the name that identifies a color on the color wheel—red, yellow, green, etc. Hue is a more accurate description of a color than are some of the popular color names. For example, "blue-green" describes more clearly the color of a lake than does "aquamarine."

Value indicates the amount of light and dark in a color. Light values are called "tints," and dark values are called "shades." The extreme values of light and dark are black and white. Between black and white are varying degrees of gray, from the lightest tint to the darkest shade. Every color has a similar gradation of values. For example, pink is a light value, or tint, of red; maroon is a dark value, or shade, of red. The pure colors that appear on the color wheel are midway between tints and shades and are referred to as colors of "middle," "medium," or "normal" value. Tints are lighter and shades are darker than the colors on the full-intensity color wheel.

Intensity, or chroma, is the strength or weakness, brightness or dullness, of a color. The colors on the color wheel are of full intensity. Adding gray or neutralizing a color with its complement—the color opposite it on the color wheel—makes the color less intense. Black, white, or gray are not hues, and so they are the true neutrals which may be used in combination with any hue. It is usually more pleasing to use a grayed color for the larger areas of a costume and the intense, or bright, color in the smaller areas. This rule is followed by nature in the vivid colors of flowers against the grayed colors of mountains and earth and the dazzling yellow sun in the dull blue sky.

The different hues in variations of value and intensity make possible interesting combinations when there is good balance between warm and cool hues, between dark and light values, and between strong and weak intensities. By observing and comparing colors in the varying

HELPFUL LINES FOR SPECIAL FIGURE PROBLEMS

Long thin neck	Broad shoulders	Round shoulders	Flat chest
      	    	     	      

HELPFUL LINES FOR SPECIAL FIGURE PROBLEMS

Large bust	Short waist	Heavy hips	Swayback
     	    	    	    

values and intensities, an ability to distinguish color characteristics may be developed. This ability is fundamental to skill in using color.

Theory of color. The color wheel on page 36 is based on the Prang color theory, a pigment theory which places three primary, three secondary, and six intermediate colors on the

color wheel. On this color wheel, the primary hues are yellow, blue, and red. The primary colors, mixed in varying proportion, produce all the colors on the color wheel. The secondary are green, violet, and orange. The intermediate are yellow-green, blue-green, blue-violet, red-violet, red-orange, and yellow-orange.

TERMINOLOGY OF COLOR QUALITIES AND CHARACTERISTICS

Hue. The name of a color, such as red, blue, or green.

Value. The amount of light and dark in a color. Light, high values are tints. Dark, low values are shades.

Intensity, or chroma. The strength or weakness of a color. Colors of strong intensity are bright. Colors of weak intensity are dull and muted.

Pure colors. Bright, clear colors of full intensity. Bright, light colors are pure tints. Bright, dark colors are pure shades.

Cool colors. Colors that appear to recede because of the predominance of blue contained in them.

Warm colors. Colors that appear to advance because of the predominance of yellow contained in them.

Full-intensity color wheel. A circle arrangement of all the pure primary, secondary, and intermediate colors.

Value scale. The gradations of a color from its darkest shade to its lightest tint.

Middle-value gray. The combination of equal amounts of white and black, located in the middle of the value scale.

Neutralized color. A pure color that has been dulled by its complement. A neutralized tint is a pure, light color that has been dulled by

its complement. A neutralized shade is a bright, dark color that has been dulled by its complement.

Neutrals. Black, white, and gray.

Color schemes. Color combinations mechanically devised on the color wheel.

Related harmonies. Color schemes made up of one color or of colors close to each other on the color wheel.

Monochromatic harmony. A color scheme made up of tints and shades of one color.

Analogous harmony. A color scheme made up of tints and shades of related, or neighboring, colors.

Contrasting harmonies. Color schemes made up of two or more contrasting colors on opposite sides of the color wheel.

Complementary harmony. A color scheme made up of two colors on opposite sides of the color wheel. Variations of a complementary harmony are split complementary and double complementary.

Triadic harmony. A color scheme made up of three colors which are an equal distance from each other on the color wheel.

Balanced color schemes. Color schemes in which the dark and light values of full-intensity colors and grayed colors are combined in harmonious variety.

DO SILHOUETTES RETURN?



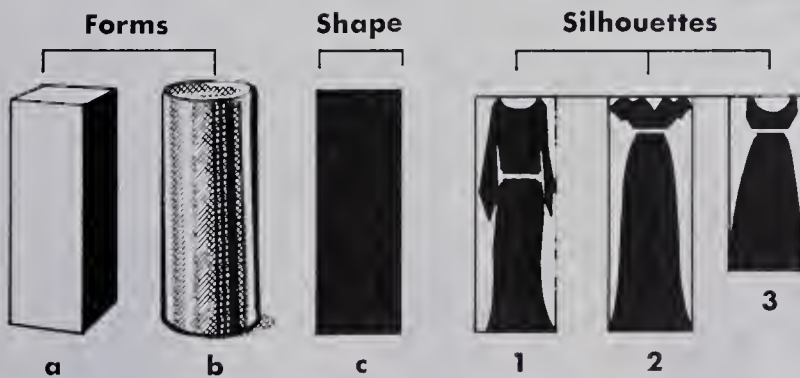
**Ancient Greek
(500 B.C.)**



**French Empire
(1810)**



**Empire Trapeze
(1959)**



A rectangular form (a) or tubular form (b) will produce a rectangular shape in the silhouette (c).

Notice the changing proportions within the rectangles under the figures 1, 2, and 3 at the top of the page and under the silhouettes 1, 2, and 3 at the bottom caused by the height shift in waist as well as hem line.

Proportion is the relationship of one part to the other and all parts to the whole. Pleasing proportion will divide any area in unequal divisions, never in half.

CHANGES IN THE SILHOUETTE



1901



1909



1913



1919



1925



1927



1929



1933



1942



1945



1955



1959

To familiarize yourself with the color wheel and the order of colors on it, study the color wheel on page 36. Review the basic facts that pertain to color qualities, color characteristics, and color combinations in the chart on page 52.

Use of color. Understanding how to use color effectively is essential to the successful selection of clothing. Color can give your clothing distinction and individuality. It can be used to coordinate separate items of clothing and to give unity to the whole costume. It can create a center of interest, emphasize an attractive feature, disguise a figure fault, or create a desirable illusion of added height or fullness.

Colors define forms and areas, so consider your type of figure whenever you select colors for yourself. Because they are bright and strong, pure colors are advancing, and so they call attention to the area they cover. Therefore, tints and shades should be used for large areas and pure colors reserved for accents. White and light tints of colors make the figure appear larger, because they have defining qualities. Black and neutralized cool colors, shades, and tints subdue the areas they cover, because they do not possess strong defining qualities. These should be selected if you have figure problems that need to be subdued or minimized.

Horizontal color contrasts make the figure appear wider. These include contrasting cuffs, gloves, purse, collar, neckline, yoke, shoulder drape, belt, pockets, sash, jacket-hem binding, or border near the hem of a skirt. Vertical color combinations of contrasting colors and values tend to appear to add height to the figure. These may be achieved with panels, pleats, godets, stand-up collars, trim, and stripes.

Colors change with color—that is, they appear to change according to the other colors that surround them. Complementary colors

will intensify each other. For example, a yellow blouse will appear bright and vibrating if worn with a purple suit.

A bright color will make its complement seem to appear in an adjacent neutral color. For example, a red sweater worn with a middle-value gray jumper will cause the jumper to appear a greenish gray. Bright colors placed against a large area of white will lose some of their intensity. Bright colors placed on a large area of dark will appear more intense.

Colors change with light, or appear to change, especially under different types of artificial light. When buying a dress to be worn under artificial illumination, it is desirable to test the color of the fabric under different types of artificial light, as well as in daylight, before purchasing.

Use of value. The selection of attractive clothing depends as much upon the effective use of value in a costume as upon the correct use of color. Different hues may be combined successfully only if the values and intensities of the colors chosen are considered.

Looking at a value scale of any color or of black to white, it seems right that the darker value should be at the bottom of the scale. In nature the earth is of the darkest value, the trees, etc., are of medium value, and the sky is the lightest. In dress, white or very light shoes worn with a dark dress give a poor effect and a light blouse with a dark skirt is better than a dark blouse with a light skirt.

Light and dark values should not be used in equal amounts, because equal areas will be monotonous in proportion and uninteresting. (See drawings on page 56.)

The value of a color is affected by the other values that are used with it. Contrasting values emphasize each other. Sharp contrasts of dark against light will make the dark appear darker and the light appear lighter. Sharp contrasts of value are also more conspicuous than slight

VALUE DISTRIBUTION ON THE FIGURE



The amount of dark and light in a costume affects the observer's eye movement. The apparent size of the person's figure changes according to the relationship of values to each other and to the amount and placement of each value. The drawing on the left shows strong contrast in values that flatters the tall person because it makes the tall person appear much shorter. The drawing on the right shows closely related low values, which make the tall figure appear smaller.

contrasts. Related values with slight contrast appear to blend and, if too similar, may create a monotonous effect. Contrast of value is especially necessary when large areas of related hues are combined.

Color combinations. A successful color combination pleases the wearer, is appropriate for its purpose, and has variety and interest. Colors are grouped on the color wheel in such a way that their positions represent a basis for selection in making a great variety of pleasing combinations, referred to as "color schemes," or "color harmonies."

In any color scheme three guiding principles must be considered: harmony, variety, and balance. In all color schemes you are dealing

not merely with colors but also with tints and shades and neutralized tints and shades of colors. The color distribution throughout your ensemble should include something light, something dark, something bright, and something grayed. Make one color dominant, and subordinate others in amount and as to the areas where they are used. Generally, color combinations fall into two large groups: related color harmonies and contrasting color harmonies.

Related color harmonies combine colors through sameness. Colors that are located close to one another on the color wheel are related by the neighboring position of their hues and by having either coolness or warmth in com-

mon. Grayed color can be used for such large areas as a coat, dress, or suit, and bright and dark color for smaller areas and accents. Be careful not to scatter the bright, the light, and the dark colors carelessly or in too many different directions. They are well used when they are placed in such a way as to direct the eye toward the face; otherwise the final effect is likely to be spotty.

1. A monochromatic color scheme consists of a single hue. In a monochromatic color scheme, harmony is established by the use of only one hue in the entire costume, but variety may be obtained by using this hue in its bright and neutralized forms, in its various tints and shades, possibly with different textures. Balance may be established by the distribution of these colors—by where the different amounts are placed.

When the monochromatic color scheme is carried out in the accessories as well, the ensemble becomes monotonous. It is better to have shoes and bag in black, white, or a neutral color and gloves in black, white, or a tint of the color used in the costume.

Because of its close hue and value relationship, the monochromatic harmony will make a heavy short person look taller and slimmer. The slim tall person will look well in this harmony if strong value contrasts are used. A very refined color scheme results if a neutral, such as gray, is used as the dominant color with white and black carefully subordinated as accents.

2. An analogous color scheme consists of two or three colors that are adjoining in their position on the color wheel. One of the three colors should be the dominant large-area color of the outfit.

In the application of this color scheme, harmony may be established by selecting colors that have one hue in common,

variety may be established by using colors in plain and designed fabrics, and balance may be established by distributing the dark and bright colors so as to serve as an accent against the muted background color of the dress.

Contrasting color harmonies combine colors through contrast. Colors that are widely distributed on the color wheel may be brought into harmony with each other.

1. A complementary color scheme consists of two colors that are located diametrically opposite each other on the color wheel.

The most effective use of complementary colors includes the use of their pure and neutralized shades and tints and the additional use of white, black, or gray. Harmony, variety, and balance should be established in this color scheme as they were in the previous color schemes.

2. A double complementary color scheme consists of two sets of complementary colors opposite each other on the color wheel.

Harmony with this scheme may be established by distributing the colors with special emphasis on the dominant one and subordinating the rest by echoing them in very small areas of the costume. With this color scheme, white, black, or gray can be used as the dominant color and bright colors as accents.

3. A triadic color scheme consists of any three colors on the color wheel that are an equal distance from each other. In a triadic color harmony use a tint or shade of one color as a dominant for the large areas, the second color as a bright accent, and the third color for secondary accents and small subordinate areas. If three colors are used in their full intensity and in equal quantity, the final effect will be gaudy and loud. However, with the skillful handling of these colors, a subtle effect may be achieved.

In this color distribution, harmony may be established in the background color of a dress, variety by the use of contrasting trim, and balance through the accents that further the rhythm throughout the entire ensemble.

Sources of color schemes. In deciding upon a color scheme for a costume or a wardrobe you will want to choose those colors which will make you appear most attractive. Ideas or suggestions as to how these colors may be combined may come from many sources. In your everyday environment you will find many color schemes that are less mechanical and more imaginative than those planned from the color wheel. Color schemes may be derived from famous paintings, flower or fruit arrangements, fabrics, jewelry, seasons, holidays, national and peasant costumes, and nature. A print or plaid fabric which has in it some of your most becoming colors may give you a color plan for a complete ensemble. A single garment which you have or may wish to secure can be the color on which to build a color scheme that will be individually yours. A favorite piece of jewelry may be the accent color for a new dress.

Effects of color. Colors may be selected singly or in planned combinations in your dress to represent a feeling, an effect, or rhythmic movement. Colors that have strong contrast in brightness and in values—royal blue and light yellow—when placed next to each other will create a startling and dramatic effect. Neutralized shades in closely related values—fawn brown with dove gray—will give the effect of elegance and restraint. High-value light tints—baby blue and baby pink—when combined in a dress will give a demure effect.

The effects that you achieve with color will depend greatly on your ability to select and to place them. You can place colors so that they will lead the observer's eye along a de-

signed path on your dress to a point of emphasis or away from an area of defect.

Your physical coloring. Your own color make-up is referred to as physical coloring. It includes the color of your skin, eyes, and hair. The chart on page 59 will help you to understand the effect of different colors in clothing on your own skin, hair, and eyes.

Colors for light skins in strong color types may be cool or warm. The girl with natural blond hair, blue eyes, and a clear white skin is a cool blonde contrasted to the blond girl with golden yellow hair, brown eyes, and rosy cheeks who is a warm blonde. Similarly, the definite types of redheads and brunettes have their cool- and warm-type counterparts. The warm types have skin tones in which the orange and red-orange hues predominate. The cool types have skin tones in which the yellow and red-violet hues predominate. Strong color types can wear nearly any intense, pure colors effectively if they observe the rules of balance in value, intensity, and value distribution.

In-between types possess some of the qualities of the cool and warm types, but their type is less clearly defined. The majority of people belong to this classification. The in-between type may be referred to as a medium blonde or a light brunette. Her hair, if blond, may have a greenish tinge; if brown, a faint auburn tinge. Her eyes may be light blue, gray-blue, light brown, or hazel. Her complexion may be a sallow tan or a warm tan, or something between these; it may be medium fair or slightly ruddy. Because her physical coloring is not decidedly warm or cool, she may choose cool and warm colors of little intensity and neutralized tints and shades, provided these colors will harmonize with her skin. Usually the less natural color strength the individual has, the less bright her clothing colors should be. Because there are so many values and intensities of each color, it is possible for a person of any

complexion to wear any color on the chart if the right value and intensity are chosen.

Colors for dark skins should harmonize with the particular skin tone. Dark-skinned girls fall into varied classifications with skins from olive to deep rich ebony. They range from warm tones to dull gold, from warm beige through gradations of tans and browns, and from dark brown to deepest ebony.

The primary colors of yellow, red, and blue

EFFECT OF COLOR IN CLOTHING ON PERSONAL COLORING

On skin. Colors complementary to skin tone will emphasize the skin tone. (A violet collar near sallow skin will make the skin appear more yellow.) Colors that repeat skin tone will emphasize more of the skin tone through reflection and repetition. (A yellow collar near sallow skin will emphasize the sallowness of the skin.) Colors near to skin tone will be most flattering. (If skin tone is a red-orange hue, wear collars and blouses in the tints and shades of orange, brown, tan, and buff.)

Black and low values of pure hues will draw the color from a fair skin and make it appear pale. Neutralized shades and tints are generally becoming to most skin tones. White and light pure tints will bring color into the skin tone.

On hair. Lighter and darker hues than the hair will best emphasize the hair color. Colors complementary to the hair will emphasize its brightness. (Green will make red hair appear lighter and brighter.)

On eyes. Colors that repeat eye color will make eyes predominant. Colors that are complementary to eye color will emphasize the brightness of the eyes.

are the underlying skin tones, yellow and yellow-orange predominating. Where red is present, the skin tones are warm and blend beautifully with warm-color hues. Yellow and yellow-orange give the complexion an olive cast, and light colors in their fullest intensities are most attractive. Blue or blue-violet, in most cases, is the dominating undertone of the dark-brown and ebony skin.

Usually the hair and eyes of the darker-skinned girl are brown, black, or hazel. The hair of the olive-skinned girl may be blond to auburn, and her eyes may be brown, black, or hazel, or blue, blue-gray, or gray-green. With such a wide variety of personal coloring, it would be wise for each individual, when planning her wardrobe, to make a careful self-analysis and study the relationship and use of color in order to achieve the most attractive color harmony. (See the chart on page 35.)

Cool colors that contrast with the warm colors of dark skin are most becoming when they are soft and not too intense and when the colors give a harmonious blend rather than a stark contrast. Tan, beige, or brown hues should be used to blend or contrast with the skin rather than match it. Introducing an accessory of a warm red, red-orange, or rich green in small areas with tan, beige, and brown on a girl with medium-brown complexion relieves what might be a monotonous combination.

The warm middle tones of reds, greens, blues, and neutrals, such as cream white, beige, rose-beige, brown, and black, can be worn by girls with warm coloring. The more intense hues of red and yellow as well as deep shades of green and red-violet flatter the brown skin with a yellow undertone. When the personality warrants a more conservative choice of color for the greatest area, more intense colors may be utilized as trim or accents in ascots, belts, gloves, hats, etc.

The principle that a light color against a dark color makes the light look lighter and the dark look darker should be remembered when dark or light colors are used around the face. Colors should blend or contrast pleasingly with the face, bringing out the best features of skin, hair, and eyes.

Texture

The effectiveness with which you apply your knowledge of the elements of line, shape, and color in a dress design will depend on your understanding and use of texture. Texture is the character of the fabric that results from the yarn, the weave, and the mechanical and chemical finishes. Texture may be firm, flat, loose, or coarse. The weave, combined with the finish, makes the texture smooth, silky, glossy, or rough. Textures may also be grouped as to their weight—organdy as light, linen as medium, and worsted as heavy. The weight will partially determine the function of the material. Subtle textural effects in novelty fabrics may change the apparent heaviness or lightness of the fabric. The unevenness of the yarn in tweed may make it appear bulky, the sheerness of organdy makes it seem less stiff than it is, and the rib in gabardine or the cord in a worsted will modify the textural character of those fabrics.

Texture determines hand of fabric.

The way a fabric feels and drapes in the hand is called the hand of the fabric. The hand of a fabric indicates (a) the effects the cloth will produce, (b) how the fabric will behave, and (c) what it will do for your figure. Clinging fabrics like chiffon will reveal the contours of the body. Jersey will cling, but the graceful folds may be used effectively to camouflage figure problems or lead the attention away from them. Taffeta and glossy chintzes will stand away from the body; you would select them only if your height and size could be

flattered by a well-defined, sharp silhouette. Some fabrics will drape well. Other fabrics can be easily tailored and molded to your figure.

Texture affects color. Different fabrics absorb dye differently and, according to the closeness or looseness of their weave, absorb and reflect light differently. As a result colors appear brighter or duller according to the texture of the fabric. Generally, the rough surface of woollens dulls a color and the smoothness of satins, polished cottons, and velvets intensifies a color. Remember this simple rule: The rougher the texture, the duller the color; the smoother the texture, the more intense the color. Texture may contribute to or detract from the becomingness of a color. When placed near your face, two fabrics of the same color but different texture will have different effects.

Texture defines forms and areas. When you select colors for yourself, consider the effect of texture on your size and type of figure. Heavy textures are bulky in appearance and will darken a color scheme. Avoid selecting them if you are stout and short, particularly in a style that includes fullness. Crisp textures appear to increase size because they tend to hang away from the natural contours of the body. Shiny or glossy textures appear to increase the size because they reflect the light. Clinging and transparent textures are becoming to only a tall slender person. On the heavy-set person they are flattering in small quantities. Dull-surfaced textures in medium-weight fabrics slenderize because they do not have highlights. Pile and fuzzy textures generally tend to add bulkiness, depending on their depth and on the amount of area they cover. However, they may be used effectively as trim on a heavy figure. The chart on the opposite page will help you in choosing colors and textures that are most becoming.

Understanding the Designs in Fabrics

When you look at the varieties of cloth on a fabric counter, you will notice that some fabrics have plain weaves while others have textured weaves. Fabrics may be of solid color, or they may be covered with designs. Some designs are the result of a variety of modern printing processes. Other designs are woven into the fabric, as in woven plaids, checks, and stripes. For further information on printed and woven designs, see Chapter 3.

Whether the effect of a dress of designed fabric is bold, subtle, brightly vivid, subdued,

nondescript, or overactive depends upon the size, type, and color of the design of the fabric. The design of the fabric defines its particular character. When selecting fabrics with design, the selection should always be considered in relation to the style of the garment, your personality, the effect on your figure, and the occasions for which it is to be worn.

The Size of the Design

Designs on fabric may be small, medium, large, or bold. When selecting designed fabrics for yourself, you will want to consider the

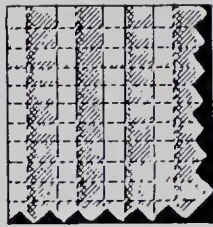
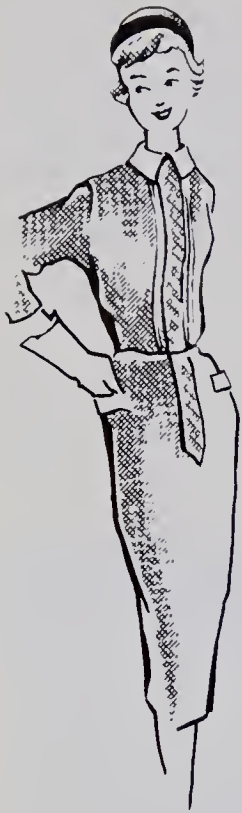
FABRIC COLOR AND TEXTURE FOR FIGURE TYPES

The tall slim girl. Use strong contrasts in color, value, and texture to bring the height and width of the figure into pleasing relationship. For example: For color contrasts, use a bright warm color for a dress with a cool color or black as an accent, or use separates in which one color is dominant and the other an accent. For variety in texture, use fabrics from smooth to rough, distributed interestingly in the ensemble; use soft fabrics in graceful folds on large areas of a dress, with stiff fabrics as accent in smaller areas. Use large designs of checks, stripes, plaids, and floral patterns for large areas on a dress with white, black, or bright color as accent or trim.

The tall heavy girl. Use cool receding colors or their neutralized shades and tints for the heavy areas of the figure and for accents. Use bright colors only in small quantities near the face. For example: Use dark values, closely related, in ensembles, separates, and accessories that add to the illusion of length. Use dull textures of medium weight for dresses and coats. Use medium-size designs of checks or floral prints with little contrast in color and value for suits and dresses.

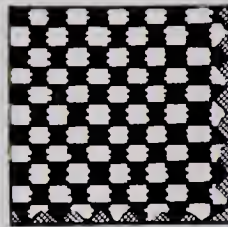
The short slim girl. Select advancing neighboring colors in close relationship to height. For example: Use closely related values of warm colors in suits and separates with black or white trim; use neutralized tints for large areas of the ensemble with bright color or black and white as an accent near the slim part of the body. Use little texture in medium-weight fabric for large areas of a dress, with shiny or rough texture in small amount as accent in the trim. Use medium-size designs of medium values in checks, in stripes, and in floral prints, and select ones with vertical direction in the design and in the trim.

The short heavy girl. Select receding neutralized cool colors in close value relationship. For example: Use little value contrast in neutralized shades of a cool color; use no value contrast in separates. Use white, bright, and light colors only as accents near the face or upper part of the ensemble. Use some textures that are dull for large areas; use shiny and rough surfaces only as accents and when you do, use them away from the heavy part of the body.



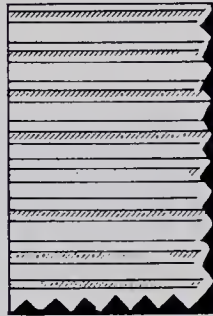
A

Small-scale checks



B

Checks and stripes lend themselves to simple, straight lines in clothing construction, with close harmony in values (A) for the small girl, and contrasting values (B) for the tall girl.



A

Stripes



B



Bold plaids and stripes

Bold plaids or stripes are suitable for the tall girl who will look well in contrasting separates. Large plaids or stripes do not look well on tiny collars, pockets, or cuffs. For decorative effect and pleasing design, plaids, stripes, and checks must be matched carefully at the seams.

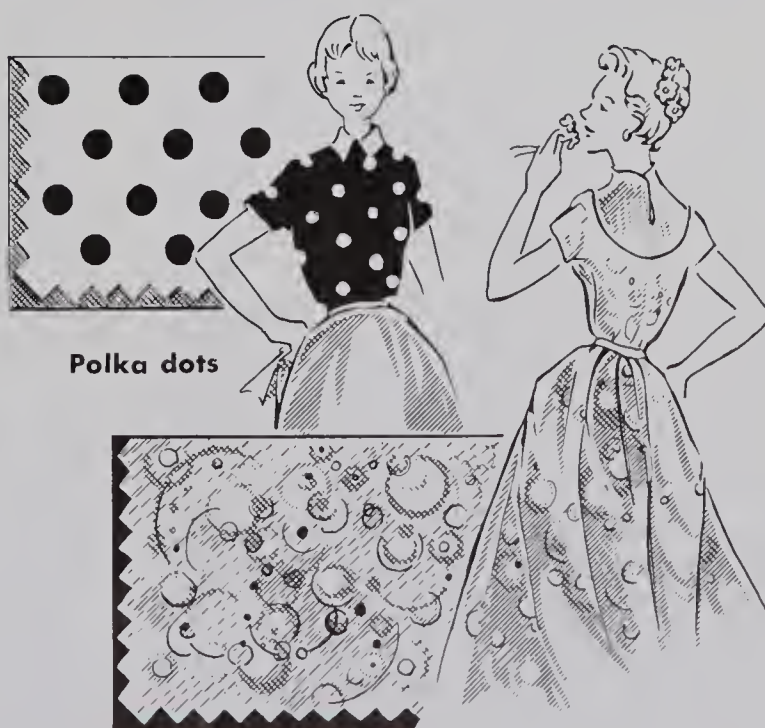
FABRICS FOR CLOTHING

Large-scale floral prints do not lend themselves to intricate tailored construction, as at the left. The design motifs appear jerky and distorted. They are most effective when lost in folds and gathers, as at the right.



Large-scale florals

Polka dots, when large and evenly spaced against a contrasting background, appear like static targets (left), but dots varied in size and values when interestingly grouped (right) will lend pleasing rhythmic movement in dress for the tall or short girl.



Polka dots

size of the design in relation to your own proportions, in relation to the design of your dress, and in relation to your physical characteristics. When the design on the fabric is in the right scale for you, the design motifs and repeats are in relationship to your figure proportions. If you are small and proportioned accordingly, a fabric with a tiny bud design would be in the right scale for you, but a fabric with a large, oversized pattern in strong colors and value contrast would not be.

Small designs. Tiny allover figures or flowers, pin stripes, shepherd's check, and pinhead polka dots are all small designs. They lend themselves to styles with many construction details. On a solid-color dress they are attractive as trim—a sash, belt, binding, collar, patch pocket, hair ribbon, or hat band. Small designs are suitable for the small-size short and stout girl or for the girl who does not have much contrast in her physical coloring. They are not suitable in large amounts for the tall heavy-set girl, because they will give her dress a monotonous appearance.

Medium-size designs. Allover figures, floral prints, stripes, plaids, and polka dots in medium size are suitable to dress designs that have large unbroken areas and few construction details. These designs should be carefully matched at the seams; otherwise they appear distorted. When subdued in color and movement, they are suitable for the short as well as the tall heavy-set girl. When bright with great value contrast, they are suitable for the tall slender girl. Carefully placed in small amounts they will help minimize figure defects.

Large designs. Bold figured or floral prints, broad stripes, contrasting plaids, coin-size dots, or other large designs are suitable for the dress that is rich in folds or pleats. They appear exposed and distorted if used on tailored small areas. They do not lend themselves to trimming details, because they do not look

well when divided into small areas, such as pockets, bows, or belts. They are becoming to the tall slender girl with strong physical coloring or to the heavy girl who has strong contrast in her coloring. Large designs are best when quiet in effect, while smaller designs may have greater color and value contrast, which will make them striking in effect.

The Type of the Design

Designs in fabrics—whether small, medium, or large—may be stylized, decorative, or abstract.

Stylized designs. In stylized designs realistic details are eliminated, and forms and shapes are merely characterized and simplified to conform to good design, color, and the process of printing. Any subject—birds, flowers, figures, and objects—may be displayed. For example, a hand-blocked design will appear as a flat silhouette, while a screen-printed design may show greater variety in form and color. Conventionalized designs, such as those in India prints, Paisley prints, or the fleur-de-lis designs, may have historic origin. Designs that represent subjects in a realistic or photographic manner are not suitable for fabric, because they appear commonplace.

Decorative designs. These designs usually display themes, subjects, and colors that are derived from primitive and peasant art sources. They show motifs which are not imitations of real objects, merely symbols of them, in simple and typical colors. These designs may have come from Early American, Pennsylvania Dutch, Swedish peasant, Aztec, or Navaho art. With modern adaptations in color, they are often seen as printed or woven allover designs or as border designs.

Abstract designs. These designs may be geometric, nonrepresentational, or indistinct fusions of line or color. Geometric designs are characterized by straight lines, directional

and crossed bars, circles or dots, triangles, rectangles, squares, and combinations of any of these or other mechanical shapes. Nonrepresentational designs are made by free-flowing lines and shapes that have no resemblance to realistic objects but are merely pleasing to the eye. Indistinct fusions of colors outlined or accented with lines create a free and rhythmic pattern.

The Character of the Design

The character and effect of the design in a fabric is determined by the repetition of the design. Regardless of the size, type, or color, all designs have a main motif, or unit, that is repeated. This motif may be repeated on the fabric horizontally, as in a border design, or horizontally and vertically, as in an all-over design.

The size of the motif determines whether the all-over design in a fabric will be small, medium, or large. The arrangement of the motifs determines whether the all-over design in the fabric will be solid and static or open and lacy.

For a school dress, a pattern of simple construction, a fabric with an abstract design that has limited directional movement, and a closely related color scheme are desirable. For a party dress, however, a free-flowing open print with an active repeat and a contrasting color scheme is appropriate. (See drawings on pages 62 and 63.)

The Color of the Design

Color in a design is as important as its size, type, or character. Color affects the other characteristics of a design and emphasizes its lines and silhouette. The effect of the design on the figure of the wearer is influenced by the colors of the motif and of the background. The same rules for the use of color which apply to a costume are applied to the use of

color in a designed fabric. The color combinations may be of a particular color scheme, in which case they may be used as a starting point in planning coordinated separates. Imaginative and distinctive color combinations may inspire unusual effects for trim and accent in clothing. The design of the fabric defines its particular character. When selecting designed fabrics, always consider the relation of the design to the style of the garment, your personality, the effect on your figure, and the occasions for which the garment is to be worn.

Colors used in a fabric may be repeated, thereby emphasizing the movement of the design. Such fabrics are best used for accents or to direct attention away from figure problems.

Strong contrast between the colors of the design and the background creates an active effect. Delicate mingling of tints and shades in a design creates a subtle soothing effect. Prints, plaids, and stripes of large scale with contrasting values and intensities of color tend to create a heavy effect. Delicate designs in muted tints with one color dominant give an elegant effect. Black, white, or gray backgrounds show off the brightness of patterns.

Selection of Designed Fabrics

There are so many designed fabrics offered in stores today that it is wise to know something about selecting them so that both the design and the color will be attractive, appropriate, and satisfying. Designed fabrics provide variety in clothing. Your wardrobe should include different types of fabric with a balance between fabrics that are plain in color and fabrics with woven and printed designs.

The character of designed fabrics should be in harmony with the wearer's type and coloring. A dainty design in baby pink on a lightweight fabric would be completely inharmonious for a girl of vivid temperament, strong coloring, and large structure.

The character of the design of the fabric should also harmonize with the style and purpose of the garment. A fabric with a geometric design is appropriate for a shirtwaist dress but not for a draped dress. Static designs suit large areas in a dress, while active designs are appropriate for accents in a belt, scarf, etc. The appeal of caricature or novelty commemorative designs may outlast your play clothes but would become tiresome on a dress you wear for several seasons. Designed fabrics are always best when made into simple styles, because complicated details of construction in

a garment will be lost in the lines and colors of the designed fabrics.

Avoid wearing more than one designed fabric at a time. Never combine a graceful print with a rigid plaid or prints and checks in the same outfit. If prints and woven designs are used with restraint, the total effect of your appearance will be distinctive and in good taste. Let simplicity, purpose, and good taste determine your selection of designed fabrics. Whenever in doubt as to the appropriateness of a designed fabric, it is best not to buy it; instead, select fabric of a plain, solid color.

Learning Experiences

Understanding Yourself

1. Analyze your figure in one of the following ways: (a) Make a shadow projection of yourself, side and front views, and have someone outline it on paper. (b) Have someone take a photograph of your body profile in a bathing suit.
2. Analyze your face in one of the following ways: (a) Have someone take a picture of your face, front and profile views. (b) Make a self-portrait of your face in charcoal from the mirror.
3. Make an analytical study of yourself, using the "Self-analysis Chart" on page 35, and write a report of your findings.
4. Make a scrapbook that contains all the information about yourself that you learned in Nos. 1 and 2. Illustrate it with the photographs or drawings that you made. Set up sections for suggestions that will be helpful in your clothing selection, such as (a) a section for illustrations of clothes that stress your best characteristics, (b) a section for those that would emphasize a characteristic you would not care to stress, and (c) a section of fabric swatches in colors and textures that are suitable for you.

5. Classify your figure and the figures of your classmates as to figure type, and identify specific figure problems as given in the "Self-analysis Chart" on page 35.

Understanding the Principles of Design

6. Choose pictures from fashion magazines that illustrate the principles of design—dominance, rhythm, proportion, balance, and harmony. Identify the details that create the art principle.
7. Find examples of the art principles in the costumes worn by class members.
8. Evaluate the application of the principles of design in the costumes pictured on pages 40, 41, and 84.
9. Collect several pictures of dresses or costumes, and analyze them from the standpoint of dominance. Decide what attracts the attention first. Is the primary center of interest correctly placed? In which costumes are there secondary centers of interest? How may the principle of dominance be used to disguise a figure fault?
10. Illustrate the application of the principle of dominance in the selection of accessories by

finding pictures of costumes in which one accessory is emphasized in size and shape with the others subordinated.

11. Bring to class illustrations of costumes showing different types of rhythm. Identify each as to type, and decide whether the impression of movement is smooth or jerky.
12. Learn to recognize good proportion in dress designs for different figure types by experimenting as follows on several of the class members: (a) Try different lengths of skirts and sleeves. (b) Cut belts of various widths from muslin or paper. Place them at the waistline, above the waistline, and below the waistline on various students. Decide which width and location is most becoming. (c) Cut pockets of different sizes and shapes. Pin them in various positions, and note the effect on the figure.
13. Study pictures in books and fashion magazines to find examples of good proportion in any one of the following: (a) bodice to skirt; (b) width of collar to shoulder; (c) length of boleros, jackets, and boxy coats to the total costume; or (d) length to width of sleeves.
14. Find illustrations in pattern books of costumes with (a) formal and informal balance, (b) vertical and horizontal balance, and (c) balance from front to back.
15. Select a picture of a costume from a fashion magazine, and write out your reasons for thinking that it does not illustrate harmony.

Understanding the Art Elements

16. Cut out pictures of costumes which illustrate the different types of lines—vertical, horizontal, diagonal, and curved.
17. Experiment with lines to demonstrate their effect on your figure in the following way: Wear a plain dark dress. Pin white tape to it to mark off your body with lines, both horizontally and vertically. Then try diagonals and curves. Shift the lines to different positions, and study not only the lines but also the areas they enclose. Determine those lines

that flatter you or make you appear taller, shorter, thinner, or heavier.

18. Try on collars and necklines of different shapes, cut from fabric or paper, to find out which shapes are most becoming to you.
19. Select pictures of hats and hair styles that are becoming to your face. Refer to the drawings "Necklines, Hairlines, Hat Lines for Faces of Different Shapes" on page 47 for help in determining the shape of your face.
20. Select two garment designs which would flatter girls of each of the different figure types, using the suggestions in the chart "Helpful Lines for Different Types of Girls" on page 43. Arrange a bulletin-board display of these designs.
21. Mount pictures of dress designs that illustrate the basic geometric shapes found in clothing. (See drawings "Do Silhouettes Return?" on page 53.) Outline the shape of the silhouette in each picture.
22. Collect fabric swatches of different textures, and choose styles from a pattern book which would be appropriate for each of the fabrics.
23. Analyze the art elements of line, form and shape, color and value in the same costumes on pages 40, 41, and 84 that were evaluated for principles of design in No. 8.
24. Find illustrations of garments or ensembles in different color combinations, and tell what the color scheme is for each.
25. Make circular or diamond-shaped collars in different colors, with one side of dull material and the other side of a textured or shiny material of the same color. Try on the collars in a good light—either daylight or adequate artificial light. Decide which colors and textures bring out the color of your hair, eyes, and skin best and which are not becoming.
26. From some color source establish a dominant color around which you will plan a wardrobe for yourself for a particular season. Indicate the basic color, the harmonizing color, and the color accent. Indicate the plain, textured, and designed fabrics. Distribute these in terms of dark and light, bright and grayed.

solid and textured, plain and patterned on the various garments, trims, and accessories. Make your plan visual by using swatches of colored fabrics, colored paper, paints, and crayons.

27. Cut out from a card the silhouette of a garment. Place the cut-out card over pieces of paper or fabric of various tints and shades of warm and cool colors. From a distance observe the effect of the color on the size of the figure. Which colors and values are aggressive or advancing, that is, make the figure appear larger? Which colors or values are receding, that is, make the figure appear smaller? How do these characteristics influence the choice of colors for clothing?

Understanding the Designs in Fabrics

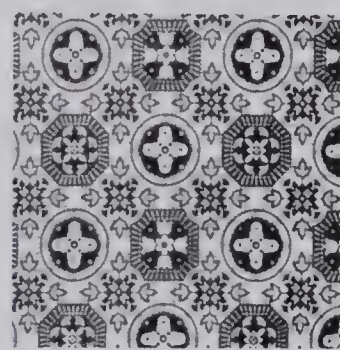
28. Illustrate the different size, type, and character of designs with pieces of fabrics or

pictures of garments in designed fabrics. Collect swatches of designed fabrics which would be suited to you for various garments in your wardrobe.

29. Collect fabric swatches for a poster or bulletin-board display to illustrate as many of the following kinds of designs as possible: (a) stylized, decorative, and abstract designs; (b) designs derived from primitive or peasant art sources; and (c) attractive arrangements of polka dots and plaids.
30. Plan a trip to the fabric counter of a department store to find out the current trends in printed fabrics. Describe (a) the scale and size of the designs in the fabrics, (b) the season's color trends, and (c) the type of designs being currently featured.
31. Select pictures of styles which would be in harmony with the design of the fabric swatches you collected for No. 28.



The Fabrics You Wear



MORE new fibers and fabrics have made their appearance in the last twenty years than in the preceding two thousand years! Today there is an astonishing array of fibers, each with its own particular properties, that are made into cloth. With new developments in fibers and in the construction, dyeing, and finishing of fabrics, a wide selection is presented from which to make a choice. When only the natural fibers—wool, silk, cotton, and linen—were available, fabric selection was limited and relatively simple. Now there are not only the natural fibers but a wide variety of man-made fibers, from either natural sources or chemicals, which may be used alone or blended to give a combination of properties to a fabric. Manufacturers are working continually on improvements so as to meet the demands and needs of the consumer for better fabrics.

From such a wide selection, it is now possible to choose the fabric that is just right for a particular need or use. So it is important that we know how various fibers, yarns, con-

structions, designs, and finishes determine the qualities and the performance of a fabric. This knowledge will serve you both in selecting fabrics for sewing and in selecting ready-to-wear clothing.

You can more easily choose the fabric with the essential qualities needed for any particular garment if you have a knowledge of fibers—the basic material from which all fabrics are made. Fibers vary as to length. Short fibers, termed “staple fibers,” are measured in inches and must be spun together to produce a yarn. Long, continuous fibers, termed “filaments,” are measured in yards and are twisted together to form a yarn. The natural fibers wool, cotton, and linen are staple fibers, and silk is a filament. The man-made fibers may be either staple fibers or filaments, the length of the fiber being determined by the fabric to be made. Fibers may be spun or twisted into yarns to make woven and knitted fabrics or pressed to make felt and bonded fabrics. The way the fabric is made, as well as the fiber it

LABELS SHOWING FIBER CONTENT



Labels or hang tags are required on all fabrics by the Textile Fiber Products Identification Act of the Federal government. The percentage of each fiber used, identified by its generic name, must be given.

is made of, determines whether it is firm or sleazy; slick, smooth, or rough to the touch; soft or hard.

The Textile-labeling Law

The Textile Fiber Products Identification Act, which became effective on March 3, 1960, requires that each fiber be identified by its generic name on the hang tag or label. The Federal Trade Commission divided the man-made fibers into sixteen generic groups. However, only ten of these are found in clothing; the other six are used in household textiles and for commercial products.

The generic headings indicate that fibers in any one of the groups are similar chemically as well as in performance characteristics. To illustrate, Dacron is a polyester. One of its chief characteristics is loft, or in simpler

terms, bounce. Kodel will have similar properties, since it too is a polyester. This knowledge of the generic names will give some indication of the performance of a fiber, since every fiber is a member of one of the groups.

According to the textile-labeling law the natural fibers cotton, linen, silk, and wool continue to be known by these names, and textile fabrics containing wool are still subject to the Wool Products Labeling Act. (See opposite page.)

Many fabrics contain more than one fiber. All the fibers must be listed with the fiber having the highest percentage first, such as 85 percent Orlon, 15 percent cotton. Any fiber or group of fibers, other than those in ornamentation, that are less than 5 percent of the weight of the fabric need not be identified by the generic name but must be referred to as

“other fiber” or “other fibers,” and the exact percentage by weight must be stated. In general, the Act requires that each textile fiber contained in the fabric be tagged, labeled, or stamped and identified by its generic name. It is permissible to use an established trademark name in conjunction with the generic name, but the trademark name cannot be used alone. For example, a fabric must be labeled “Dacron polyester,” not merely “Dacron.”

Certain exceptions are listed in the law. Fillings, paddings, stiffenings, trimmings, facings, and interfacings need not be labeled. Neither is it necessary to give the fiber content of linings or interlinings not used for warmth.

The Natural Fibers

Those fibers from natural sources that are used extensively for fabric are wool and silk, which are animal fibers, and cotton and linen, which are vegetable fibers.

The Animal Fibers

Wool comes from the shorn or pulled fleece of sheep. Silk is taken from the cocoon of the silkworm. There are other animal fibers, such as cashmere, vicuna, alpaca, camel’s hair, and mohair, which have properties similar to the wool from sheep.

Wool. One of the oldest fibers used in making fabrics for clothing is wool. Wool fibers vary in length from 1 to 14 inches. Not all wool is of the same quality. The quality of the wool is determined by the breed, health, and diet of the sheep, the part of the animal from which the wool is taken, the climate where the sheep are raised, and the care taken in handling the fiber during the manufacturing processes.

The Wool Products Labeling Act is a Federal law requiring that all articles containing wool shall be so labeled. If the wool fiber is mixed with other fibers, the percentage of wool must

be stated on the label. The kind of wool must also be stated, but there is no provision in the law requiring a statement as to the quality of the wool fiber used. The Act defines the types of wool fibers as shown in the chart below.

Performance qualities of wool depend upon the natural characteristics of the fiber, the way the yarn and fabric are made, and the finish that is applied to the fabric. The wool fiber, when viewed under the microscope, looks like overlapping scales on a fish with an outer skin or membrane covering the scales. The fiber appears crimped, curly, or just wavy.

The outer covering of the wool fiber has a water-repellent quality. Because of the scales,

TYPES OF WOOL

(According to the Wool Products Labeling Act)

“Wool.” New wool fiber that has not been previously manufactured into cloth. The terms “Virgin Wool” and “New Wool” are also used by some manufacturers to label products made from new wool. These terms usually appear on fabrics of good quality, but they do not guarantee quality, because less desirable parts of the fleece and pulled, or dead, wool may have been used.

“Reprocessed Wool.” Wool fiber that has been reclaimed and remanufactured from wool materials never before used, such as combings, clippings, and scraps from the manufacturing of cloth, wearing apparel, and wool products.

“Reused Wool.” Wool fiber that has been salvaged from wool materials already used, such as rags, old clothing, and other worn products. These fibers are usually blended with new fibers in order to make fabrics which are usable but in which appearance and durability are less important than cost.

the fibers interlock when moisture and friction, such as rubbing, are applied to wool fabrics, and felting and shrinking result. This property has been a subject for research by the wool manufacturers for a long time. New methods of shrinkage control are being used, and it is now possible to buy wool that can be washed in an automatic washer, provided the directions are carefully followed. The crimp or waviness, in addition to the fiber structure, gives wool its resilience and elasticity. These qualities make wool fabrics naturally crease-resistant, and wrinkles will hang out. Wool is very absorbent and light in weight.

Wool fabrics are made in all weights and textures, from heavy coating fabrics to sheer dress materials. Finishes applied to wool include crease and wrinkle resistance, moth-proofing, water repellency, and permanent pleating.

Wool fabrics are divided into two classes: woolens and worsteds. Because woolen fabrics are made of yarns with little twist, they are soft and drape well. Woolen fabrics are frequently napped to add to the softness of the material. They soil readily but clean without difficulty. They are easier to use in clothing construction than are worsteds. Worsted fabrics are made from fine, smooth, hard-twisted yarns. Worsted fabrics hold a press and soil less readily than woolens, but they are harder to clean when soiled and have a tendency to develop a shine in wearing.

Silk. Termed the "Queen of Fibers," silk has a natural, soft, deep luster, is fine, and is

the strongest of the natural fibers. The silk fiber is reeled from the cocoon of the silkworm as a continuous filament. The filaments are twisted together to form the yarns for woven or knitted fabrics. The short or tangled fibers at the beginning and end of the cocoon, as well as the fibers from broken cocoons, are made into a yarn called "spun silk," which is not as strong and smooth as the yarn made from the long filaments. Most spun silk is used as filling yarn for the crosswise threads of a fabric. Fabrics made from spun silk have a tendency to become fuzzy in use because of the many short fibers.

Performance qualities of silk vary greatly, depending upon the way the fabric has been made, dyed, designed, or finished. Silk is absorbent, light in weight, and comfortable to wear. Silk fabrics retain their shape, resist wrinkling, and recover easily from creasing because of the natural elasticity and resiliency

Courtesy B. Altman and Company



Cotton fabrics are particularly appropriate for children's summer play clothes because they are absorbent, cool, and comfortable to wear, and they can be easily laundered. Cotton knit fabrics, such as this boy's shirt, and woven cotton fabrics with a crease-resistant resin finish

72 require a minimum of care.

of the silk fiber. When well constructed, silk fabrics are strong and durable. The smooth surface and the length of the silk filament produce a fabric that does not soil readily and when soiled is easily cleaned. Silk fabrics should be labeled as to whether they may be washed or dry-cleaned. Silk water-spots easily, but many silks today are treated with a water-spot-resistant finish and are so labeled. Silk deteriorates from perspiration and yellows when exposed to heat or sunlight.

Silk fabrics are of many types, from gossamer-sheer chiffons to suitings. Many silk fabrics are weighted by the addition of some substance that gives them luster, crispness, or greater body. If the weighting is metallic, it may cause deterioration of the fabric. Under a ruling of the Federal Trade Commission, fabric can be labeled "Silk," "All Silk," "Pure Silk," or "Pure Dye Silk" if it contains no metallic weighting and if no more than 10 percent consists of the necessary dyeing and finishing materials on white and colored fabrics and no more than 15 percent on black fabrics. If metallic weighting is used, the fabric must be so labeled, and therefore there is very little metallic weighting on silks today. Unlabeled silks are frequently finished with water-soluble dressings which come out when they are washed or cleaned, leaving the fabric limp and sleazy.

The Vegetable Fibers

Cotton and linen are the most important vegetable fibers. They are called vegetable, or cellulose, fibers because they are secured from plants. Cotton fibers are white or yellowish white seed hairs taken from the boll of the cotton plant. The linen fiber is obtained from the stem of the flax plant.

Cotton. The most widely used of all fibers—natural or man-made—is cotton. Because of its great abundance, its wide use, and its

comparatively low cost, it is frequently referred to as "King Cotton." Cotton fibers, ranging in length from $\frac{3}{4}$ to $2\frac{1}{2}$ inches, are staple fibers. There are many varieties of cotton, but they can all be grouped in two main classes: long-staple cotton and short-staple cotton. Long-staple cottons—Sea Island, Egyptian, and American-Egyptian, of which Pima is one variety—are fine, long, silky fibers. Long-staple cotton makes a smooth, strong yarn. Most of our cotton, however, is short staple, which has less luster and is a coarser fiber that cannot be spun into yarn as fine or smooth as that made from the long staple. The fabric to be made determines which length of fiber will be used.

Performance qualities of cotton make it the most versatile of the textile fibers. Cotton fabrics are widely used for warm-weather clothing, because they are absorbent, cool, and comfortable to wear. A cotton fabric can be washed and ironed at high temperatures unless it has a dye, design, or finish which is damaged by these conditions. A cotton fabric with a crease-resistant resin finish would be damaged by a high temperature. White cottons can be kept white by commercial bleaches or sunshine, but these will weaken a fabric when used over a long period of time. Cotton is an inelastic fiber, so cotton fabrics wrinkle easily unless specially treated to resist creasing. They soil quickly, and frequently continue to shrink in laundering for several washings unless they are preshrunk. Friction in washing and extreme heat in drying will also cause shrinkage. Warmth and moisture cause cotton to mildew.

Cotton fabrics may be woven, knitted, or pressed from cotton fibers. Cotton fabrics are available in kinds and weights suitable for any weather, temperature, season, and occasion. Because of its versatility, cotton can be manufactured into fabrics of any weight from the very sheer and delicate to the very heavy and durable. It can be woven in any weave pattern,

finished with a great variety of finishes, and blended with any of the other textile fibers.

Many cotton fabrics are preshrunk. Whether a fabric has been preshrunk can be checked by looking at the label when buying. Mercerization is a process applied to cotton yarn or cloth to produce a sheen, add strength, and improve the dyeing qualities. Cotton fabrics which are called "wash-and-wear" are finished to reduce wrinkles, shrinkage, and soiling. Other finishes applied to cotton are glazing, crease resistance, water resistance, fire resistance, etc.

Linen. Most of our linen is imported from Ireland and other European countries. Experiments in growing linen fiber in this country have not been successful. The linen fiber is taken from the stem of the flax plant. It has an average length of 18 inches. In the production of linen fabrics, the long, smooth, glossy fibers are separated from the short, uneven, rough fibers. The long fibers make fabrics which are very smooth and lustrous, such as table damask, handkerchief linen, and fine dress linen; the short fibers make fabrics which are rougher and have less luster, such as linen suiting and toweling.

Performance qualities of linen include a natural crispness and luster. Linen fabrics will press into sharp pleats. This makes them especially suitable for tailored garments. Fabrics made of the linen fiber are inelastic and lack resiliency; therefore they wrinkle badly unless specially treated with crease-resistant finishes. Linen absorbs moisture readily, gives it up quickly and easily, and has a cool feel. It can be washed and ironed at high temperatures.

Linen fabrics have a luxurious appearance that makes them highly desirable for clothing as well as for household linens. Though the initial cost seems high, the durable qualities make linen fabric a good investment. The majority of the fabrics made from this fiber

are woven in plain or damask weaves, and the greater number are medium-weight and heavy. Because of the natural characteristics of the fiber, linen fabrics require fewer finishes than other fabrics do. Linen that has been given a crease-resistant finish is more practical for dress fabrics.

The Man-made Fibers

Man-made fibers have largely been developed since 1900, although there was some earlier experimentation with them. Much emphasis has been placed on engineering these fibers for specific purposes; thus each fiber possesses its own particular characteristics or personality.

The basic process in producing all man-made fibers is that of changing the source materials into a liquid that can be forced through a spinnerette and solidified to form a fiber, as in the making of rayon (see photographs on page 80). The kind of fiber depends upon the materials from which it is made. The number of man-made fibers used in fabrics is constantly increasing. Each of them can be varied as to size, strength, weight, luster, etc., depending upon the kind of fabric desired.

Not all fibers are made into fabrics for clothing. Saran and Velon are man-made fibers used chiefly in upholstery fabrics. Glass fiber is used in curtains and draperies. Many other fibers are produced for specific uses. Only the fibers used in clothing will be discussed in this chapter.

Fibers Made from Natural Materials (Cellulosics)

The cellulosics are made from a natural source, cellulose, found in wood chips and cotton linters. After the cellulose is purified, it is treated chemically to produce the solution from which each particular fiber is made. Examples of this type of fiber are the rayons, the

acetates, and Arnel. A rule of the Federal Trade Commission, passed in 1951, classified rayons and acetates as separate fibers, because they have different properties.

Rayons. The first of the man-made fibers was rayon. At the present time there are a number of different types of rayon, each of which is similar to the others but has distinguishing characteristics of its own. Because rayons absorb perspiration, they can be made

into cool fabrics for summer wear. They can also be made into heavier, warmer fabrics for colder weather. There are a number of shrinkage control processes which make it possible to manufacture preshrunk rayon fabrics. These are usually labeled as such.

Different types of rayon include viscose rayon, cuprammonium rayon, Topel, and Corvel. Viscose rayon is made from wood chips in both filament and staple form, depending

(Continued on page 79)

QUALITIES OF THE NATURAL FIBERS

Fiber	Desirable qualities	Undesirable qualities
Wool	Can be treated to prevent shrinking, felting, and moth damage Dyes easily Good absorbency Resilience Warmth	Damaged by alkalis Heat sensitivity Odor retention Shrinking and felting Subject to moth damage
Silk	Absorbency Beautiful colors Easily cleanable Good draping qualities Lightweight Natural luster Resistance to soil Strength	Deterioration from perspiration Water spotting Yellowing of white
Cotton	Absorbency Can be bleached Coolness Dyes colorfast Washable Withstands high temperatures	Easy soiling Nonelastic Wrinkling
Linen	Absorbency Can be bleached Coolness Crispness Natural sheen Washable Withstands high temperatures	Nonelastic Wrinkling

QUALITIES OF THE MAN-MADE FIBERS

Fiber	Desirable qualities	Undesirable qualities
Rayons	Good draping qualities High absorbency Permanent whiteness Versatile Washable and dry-cleanable	Cannot be heat-set Not wrinkle-resistant Shrinks Slow-drying Weak when wet
Fortisan	Fineness of filament Shrink and stretch resistance Strength Washable and dry-cleanable	Not often found in clothing fabrics
Acetates	Good absorbency Good draping qualities Permanent whiteness Shrink resistance Silklike hand Washable and dry-cleanable Wrinkle resistance	Gas or fume fading unless "dope-dyed" Glazing with high temperature Pleats cannot be heat-set Soluble in acetone, nail polish, and nail-polish remover
Arnel	Absorbency like acetates Durable pleat retention Low ironing temperature Machine-washable in hot water Moth and mildew resistance Permanent whiteness Shrink and stretch resistance Wrinkle resistance	Gas or fume fading Swells in acetone
Nylon	Can be bleached Easy washing and quick drying Extreme stability when heat-set Great strength and elasticity Moth and mildew resistance Permanent pleat retention Very lightweight Wrinkle resistance	Low ironing temperature Low moisture absorbency Static Yellowing or graying
Acrylics	(See Acrilan, Creslan, and Orlon)	(See Acrilan, Creslan, and Orlon)

QUALITIES OF THE MAN-MADE FIBERS (CONT.)

Fiber	Desirable qualities	Undesirable qualities
Acrilan	Colorfast to washing, sunlight, and atmospheric gases Durable pleat and shape retention Easy washing, quick drying, no ironing Moth and mildew resistance Pilling-free Shrink and wrinkle resistance Soft, luxurious hand Twist retention Warmth, high bulk, lightweight	Flammable Low ironing temperature Low moisture absorbency
Creslan	Accepts dye readily Colorfast to washing, sunlight, and atmospheric gases Durable pleat and shape retention Easy washing, quick drying, no ironing Moth and mildew resistance Pilling-free Shrink and wrinkle resistance Soft, luxurious hand Warmth, high bulk, lightweight	Flammable Low ironing temperature Low moisture absorbency
Orlon	Can be heat-relaxed to stabilize fabric Colorfast to washing, sunlight, and atmospheric gases Durable pleat and shape retention Easy washing, quick drying, no ironing Moth and mildew resistance Shrink and wrinkle resistance Soft, luxurious hand Warmth, high bulk, lightweight	Flammable Low ironing temperature Low moisture absorbency
Zefran	Good wrinkle recovery High moisture absorbency Pilling-free Shrink resistance Weathering resistance	Flammable Low ironing temperature
Modacrylics	(See Dynel and Verel)	(See Dynel and Verel)

(Continued on page 78)

QUALITIES OF THE MAN-MADE FIBERS (CONT.)

Fiber	Desirable qualities	Undesirable qualities
(Modacrylics continued) Dynel	Bulk and warmth without weight Easy washing, quick drying, no ironing Good shape and pleat retention Melts but does not blaze No static Resiliency	Heat-sensitive Nonabsorbency Softened by acetone, nail polish, or nail-polish remover Very low pressing temperature with cloth
Verel	Bulk and warmth without weight Easy washing, quick drying, no ironing Good shape and pleat retention Good weathering resistance Melts but does not blaze No static Soft hand	(Similar to Dynel)
Nytrils	Durable pleat retention Extremely luxurious hand Medium resilience Shrink, stretch, and wrinkle resistance	Poor durability
Polyesters	(See Dacron, Kodel, and Vycron)	(See Dacron, Kodel, and Vycron)
Dacron	Blends well Colorfastness Durable pleat retention Excellent resiliency Full hand Strength and weather resistance Wrinkle resistance and recovery	Dissolves in some cleaning solutions Low ironing temperature Very low moisture absorbency Pilling Soils readily Static
Kodel	Accepts dye readily; colorfastness Blends well Durable pleat retention Pilling resistance Presses at low or high temperature Soft, flexible hand Strength and weather resistance Wrinkle resistance	(Similar to Dacron)

QUALITIES OF THE MAN-MADE FIBERS (CONT.)

Fiber	Desirable qualities	Undesirable qualities
Vycron	Blends well Colorfastness Common solvent and perspiration resistance Pilling resistance Strength Weather resistance Withstands high temperature	(Similar to Dacron)
Spandex	Excellent elasticity Excellent strength Lightweight Machine dryable Machine washable Perspiration resistance Withstands high temperature	Affected by chlorine Affinity for dyes
Metallics	Heat resistance Tarnish resistance Washability	Scratches
Rubber	Elastic with good recovery Shrink resistance Washable	Damaged by perspiration Low washing temperature Requires frequent washing

upon the fabric desired. It is a very versatile fiber and may be made into fabrics that are sheer and fine, resembling silk, or fabrics that are made to look like wool. Cuprammonium rayon is made from cotton linters and when made in this country is usually called "Bemberg." It can be spun into very fine filaments and so is used for cool, sheer fabrics. Topel and Corvel are improved rayons in which some of the disadvantages of other rayons have been overcome.

Fortisan. The cellulosic fiber Fortisan is usually combined with another fiber and is used mainly in drapery and other home furnishing fabrics. It is not generally used in dress fabrics.

Acetates. Like rayons, acetates are made from cellulose. The acetate fiber is considerably less absorbent than the rayon fiber, which makes acetate fabrics warmer and quicker drying. They are more absorbent than the noncellulose man-made fibers, such as nylon. Because of their particular appearance, known as "bloom," and other desirable qualities, acetate fabrics are very desirable for clothing. (See table on page 76.)

Arnel. This fiber is similar to the acetates, but because it differs slightly chemically, it differs from the acetates in some characteristics. Arnel will withstand higher temperatures and so is particularly suited to minimum-care fabrics.

STEPS IN MAKING RAYON



Courtesy American Viscose Corporation

In the making of rayon, wood pulp and cotton linters (top left) are changed into a viscose solution (top right) by steam, pressure, and chemicals. This liquid is forced through the tiny holes of a spinnerette (bottom left) in fine liquid streams (bottom right) into an acid bath where they solidify into strands of rayon fiber.

Fibers Made from Chemicals (Synthetics)

The synthetics are synthesized, or made, from chemicals rather than from natural materials. These fibers are thermoplastic, which means they soften at a low temperature. This quality has the advantage of making it possible to heat-set synthetic fabrics into shapes and creases and to prevent shrinking or stretching. The disadvantages of thermoplastics are that

they must be pressed at low temperature and that they are static.

There are many synthetic fibers, each having its own individual characteristics, depending upon the chemicals and the methods used in the manufacture. As with the cellulosic fibers, those which possess similar performance qualities are grouped together under generic heads.

Nylon. The first appearance of nylon was



Courtesy The Du Pont Company

Because of the wide variety of fibers, colors, and designs in fabrics, the many different ways of making them, and the multiple finishes which may be applied to them, it is possible to find a fabric exactly suited for the garment you wish to make.

in hosiery. Since then it has been used in almost every type of garment. Nylon fiber can be made into fabrics that are woven, knitted, or bonded, depending upon the desired use.

Nylon is chemically produced from coal, water, and air in very strong, tough, and elastic filaments. These can be twisted into yarns and used in silklike fabrics or cut into short staple lengths and spun to produce materials of wool-like appearance. Nylon is very light in weight. It can be made into very sheer chiffons and heavy pile fabrics as well.

Acrylics. All acrylic fibers are similar in such properties as a soft, warm feel and good resistance to sunlight, weathering, and atmospheric fumes. Bulkiness without weight gives them more covering power than nylon or

cotton. They wash easily and dry quickly. They are more durable than acetates but do not wear as well as nylon. The acrylic fibers include Orlon, Acrilan, Creslan, and Zefran.

Orlon is a staple fiber. It is very similar to wool, both in hand and aesthetic quality, and has proved very desirable for knitwear. The fiber will burn but not flash-burn. Orlon fabrics are dry to the touch.

Acrilan fiber is similar in composition to Orlon fiber, but it is produced only in staple form. It is used in both woven and knitted fabrics.

Creslan is made in both filament and staple lengths. Because the fiber is absorbent, it dyes readily to clean, vibrant colors. Creslan fabrics have a soft hand, crispness, and body.



Courtesy Wool Bureau, Inc.

Wool is a practical fabric for many garments because of its many qualities: It is naturally crease-resistant; it is warm; it dyes easily and retains color well; and it can be pressed into shape.

Zefran is a crimped staple fiber which can be used alone or blended with other man-made fibers or with the natural fibers. It has a like-new freshness and touch appeal.

Modacrylics. Because the modacrylics are chemically similar to the acrylics, many of the performance characteristics are the same. There are these significant differences: The modacrylics will melt but will not blaze. Because they soften at such low temperatures, they cannot be ironed without a pressing cloth, they should always be pressed from the wrong side, and they must be spotted carefully. Nail-polish remover (acetone) will dissolve the fabric. Dynel and Verel are modacrylic fibers.



Courtesy Henry Friedricks for Britany

Dynel is a staple fiber that can be spun like cotton, wool, or silk. High-heat sensitivity makes it possible to produce interesting brocatel and seersucker effects by pressing the fabric into desired designs with temperatures that control the shrinkage.

Verel is a special-purpose fiber used in blends, especially in pile and furlike fabrics.

Nytrils. The nytrils are similar to the acrylics and the modacrylics except that durability has been sacrificed for an extremely soft, luxurious appearance and feel. It can be used in both woven and knitted fabrics. An example is Darvan, which is a very soft, resilient fiber of medium strength.

Polyesters. The characteristic loft, or bounce, of the polyester fibers gives fabrics excellent qualities of crease resistance and wrinkle recovery. Polyesters are more durable than the acrylics but not as durable as the nylons. They are used a great deal in blends. The polyesters include Dacron, Kodel, and Vycron.

Dacron is produced in both filament and staple forms. It possesses more woollike qualities than any of the other synthetics and for this reason is used extensively in suitings. One of the outstanding characteristics of Dacron fabric is the ability to resist wrinkles when wet. Dacron fabrics may be woven or knitted and may be made in sheer and medium weights.

Kodel has a unique ability to stay fresh because of outstanding wrinkle resistance and crease retention. The Kodel fiber gives fabrics an aesthetic hand of softness and flexibility. Yet the high resilience and toughness is not changed by laundering procedures, so Kodel blends make successful wash-and-wear garments. Kodel can be successfully pressed at low temperatures but may be safely ironed at temperatures as high as 425 degrees Fahrenheit, which is higher than the temperature recommended for most other synthetics. This variation makes Kodel an excellent fiber to



Courtesy The Gardner Corporation. Photographer: Horn/Griner

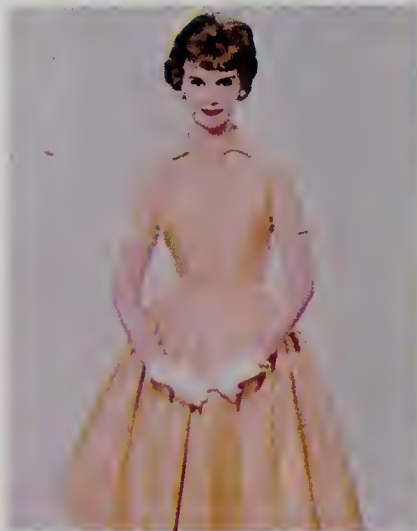
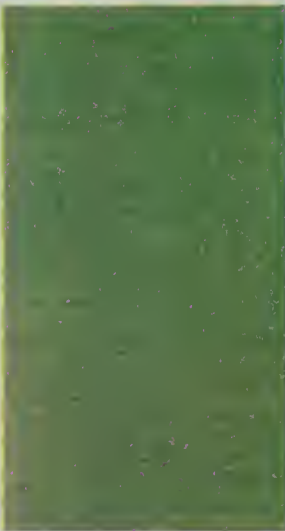
Children's snowsuits use to advantage many of the desirable qualities of man-made fibers. These colorful suits of textured nylon for outer fabric and Orlon acrylic pile for linings are completely colorfast, warm but lightweight, water-repellent, and machine-washable.

blend with other fibers. For example, a blend of Kodel and cotton may be ironed at high temperature, and a blend of Kodel and wool may be pressed at low temperature.

Vycron is produced especially to blend with other fibers. It is very strong, even in fine yarns, and is colorfast under all the conditions given in the chart on page 97. It is not affected by acids and alkalies normally encountered by apparel fabrics. It is less subject to pilling than some of the other polyesters.

Spandex. The generic name spandex is given to a fiber-forming substance which, when produced and made into yarns, is elastic in nature. The new elastomeric yarns made from

VARIETIES OF COTTON FABRICS



Courtesy McCall's Patterns

The versatility of cotton makes possible the selection of a fabric appropriate for any type of costume.

spandex are used in girdles and brassieres. They have greater durability and strength than rubber elastic yarn, about one-third less weight, longer wear, and two to five times as much restraining power. The result is lighter, sheerer foundation garments with astounding durability. Examples are Lycra and Vyrene.

Metallics. Pleasing variations in color and texture may be given to fabrics by the use of metallic fibers. Usually the metallics are present in such small quantity that they cause no problem except the discomfort of scratching.

Rubber. In the form of elastic yarn, rubber is an important component of foundation garments, swimsuits, and many types of form-fitting apparel.

The Combinations of Fibers

A recent development in the textile field is the engineering of fabrics for particular uses. One method of engineering is the combining of fibers. This may be done in two ways—by the blending of fibers in the yarn or by the mixing of yarns in making the fabric. Either will produce a fabric to meet the specific needs of the consumer.

Many combinations of fibers are possible in either blends or mixtures. In all combinations

Synthetic fibers are used in a wide variety of fabrics, depending upon the service qualities desired. For example: The boys' sweaters and mittens are made of Orlon acrylic fiber, outstanding for its ability to take brilliant dyes and to wash easily, dry quickly, and resist moth damage. The blue jacket on the girl and the lining of the jacket on the boy are also of Orlon in a pile weave which gives warmth without heavy weight. The outer fabric of the boy's jacket in 65 percent Dacron polyester fiber blended with 35 percent cotton makes the garment totally wash-and-wear.



Courtesy The Du Pont Company



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Photo by Christa. Copyright 1960 by Triangle Productions, Inc.

the fabric will have some of the performance qualities of each of the fibers, but the characteristics of the fabric will resemble more closely the fiber that is present in the largest percentage. The combining of fibers has produced a wide variety of textiles with desirable service qualities for the consumer.

Blends. When two or more fibers are combined in the production of the yarn, the fabric is called a blend. A good example of a blend is a fabric made of yarns that are 65 percent Dacron and 35 percent cotton. Such a fabric will dry quickly, has absorbency and good crease resistance, will retain durable pleats, and will need little or no ironing.

Mixtures. When plies of two or more fibers are combined in the yarn or when yarns of different fibers are combined in the weaving, the fabric is called a mixture. In a fabric of Orlon and silk mixture, Orlon may be used for the warp, and silk for the filling. The Orlon is strong, has shape retention, and dries quickly; the silk is soft and absorbent.

The Yarns

The first step in the production of woven, knitted, or lace fabrics is to make yarns from the fibers. Staple fibers are carded, drawn out, and spun into yarns, or they are carded and combed and then drawn out and spun. Fabrics made from carded yarns are usually not as fine or strong as fabrics made from yarns which have been combed after the carding process. Combing places virtually all the fibers parallel in the yarn. Combed yarns are smoother, usually stronger, and contain more twist than carded yarns. Cotton fabrics made of combed yarns are usually labeled. In wool fabrics a distinction is made in the name: woollens are made of carded yarns; worsteds are made of combed yarns.

Filament fibers are twisted together to form yarns without first having to be carded,

combed, or drawn out as are the staple fibers. Filament fibers make a smoother, stronger yarn than can be made from the same fiber in staple form.

Types of yarn. Yarns may be classified, according to the number of strands they contain, as single and ply yarns. They may also be classified according to structure, namely, simple and novelty yarns. The fabric to be made determines the type of yarn that will be used in its construction. (See chart on page 88.)

Cloth count. The actual number of warp and filling yarns in a square inch of fabric is termed the cloth count and is usually expressed in the number of warp yarns and the number of filling yarns. In some fabrics the number of filling yarns is added to the number of warp yarns and expressed in a single number, such as "140 count sheeting." The method of indicating cloth count that is more satisfactory to the consumer gives the number of warp and filling yarns separately, as "80/60 percale."

Balanced construction means that a fabric is woven with almost the same number of lengthwise and crosswise yarns. This type of fabric is more durable than a fabric in which the thread count is not equal. An example of balanced construction is "80-square percale."

The Construction of Fabrics

Because so many new fabrics appear on the market each year, it becomes increasingly difficult to decide what to buy or how to be sure that your choice is wise. The variety in type, quality, and price of fabrics makes it essential to have information on how fabrics are made. Each type of construction, whether the fabric is made of a yarn or of the loose fiber, has its

The fiber Arnel produces a fabric with a luxurious appearance that is easy to care for. Such a dress as this one will retain its pleats and remain white through machine washings.



TYPES OF YARN

Simple yarns. Single yarns made of staple fibers, drawn out and spun into a single strand, or of filament fibers twisted into a single continuous length. The amount of twist varies according to the fabric that is to be made. Most fabrics are made of simple yarns.

Ply yarns. Two or more simple yarns twisted together. Two simple yarns twisted together form a two-ply yarn. Three or four simple yarns twisted together form a three- or four-ply yarn, depending on the number of simple yarns used. Ply yarns have more twist and are stronger than simple yarns. Mercerized sewing thread is a three-ply or four-ply yarn. When two or more ply yarns are twisted together, they are termed multiple-ply yarns. Filling yarns in some crepe fabrics are examples of this kind of construction. Cotton sewing thread, called "six-cord," is a multiple-ply yarn made of three two-ply yarns twisted together.

Novelty yarns. Yarns with loops, knot spots, loosely twisted places, and untwisted places. They are made of two or more simple or ply yarns that may vary in diameter, color, fiber, and ply, as well as in the amount and direction of the twist. These yarns are used to add texture and interest to fabrics. There are many novelty yarns. The following are frequently found in dress fabrics:

Slub yarns are usually simple yarns made with soft, untwisted places at frequent inter-

vals along the length. A good example of this type of yarn is found in the crosswise grain of shantung.

Gimp yarns are made by twisting one yarn around another loosely so that small spots are formed at irregular intervals by the looser yarn with a fine yarn added by a second twisting in the opposite direction to hold the others in place. These yarns are used in ratiné or similar-type fabrics.

Corkscrew yarns are made by twisting together yarns of different diameters or by varying the direction of the twist or the speed of the delivery of the yarns to the spinning frame or by wrapping a core yarn with a finer yarn for a spiral effect. Corkscrew yarns give texture to a fabric and are often found in suitings.

Knot or spot yarns have knots or spots at regular intervals, which are made by additional turns in the binder yarn. These yarns are found in many tweeds and similar fabrics.

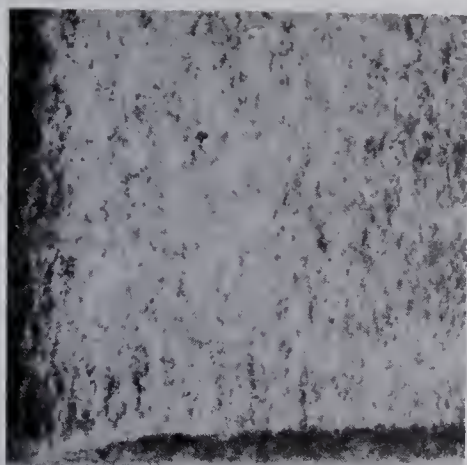
Metallic yarns add brilliance and brightness to many fabrics. Metallic threads are not twisted fibers as are other yarns but thin strips cut from specially prepared sheets of plastic and metal. They can be cut any width and are made in a variety of colors—silver, gold, and copper being the most popular. Though metallics have been used since ancient times, nontarnishing metallic yarns have been produced only recently.

own particular characteristics which affect the appearance, use, wear, and cost.

Woven fabrics. Weaving is the oldest form of making cloth and still is the most important because of the great variety of fabrics that can be produced in this way. Weaving is the interlacing of two or more yarns at right angles to

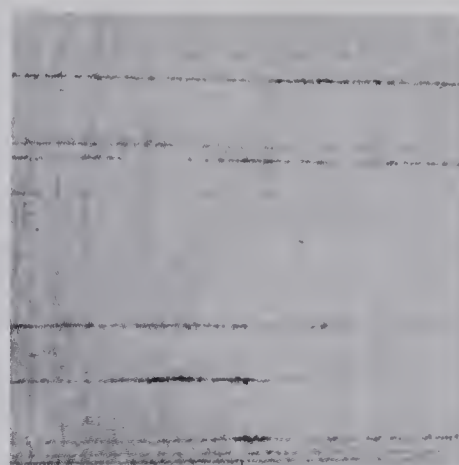
each other. The lengthwise yarn is termed the "warp" and is usually the stronger. Warp yarns are rolled onto the loom and stretched tight, so that little, if any, stretch is left in the lengthwise grain of the fabric. The crosswise yarn is termed the "filling." Filling yarns are laced at right angles to the warp yarns. They cannot

TYPES OF YARN

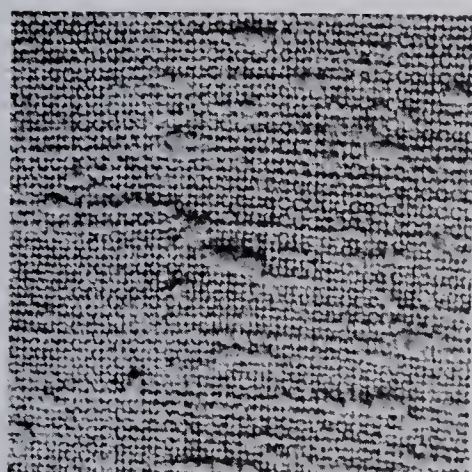


Simple yarn

Courtesy Educational Bureau, Coats & Clark Inc.

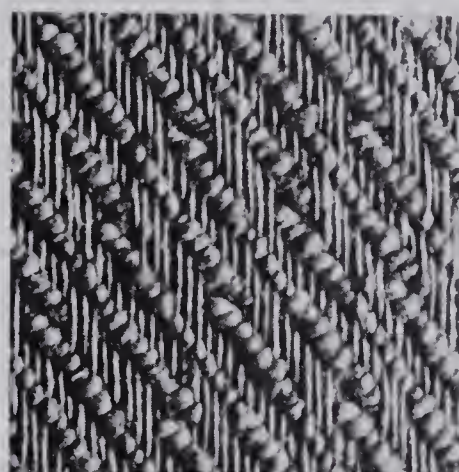


Slub yarn



Courtesy Talon Educational Service

Gimp yarn



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Knot or spot yarn

For a description of the different yarns, see the chart on the opposite page.

be stretched as tight in the weaving as are the warp yarns, so there is more stretch, or "give," on the crosswise grain of the fabric. The kind and quality of the yarn, as well as the weave, affect the cost, appearance, and use of the fabric. (See chart on pages 90 and 91.)

Knitted fabrics. Less expensive to construct than woven fabrics, knitted fabrics also have more elasticity. They are made from one continuous yarn or a set of yarns that are looped together instead of being interlaced as in woven fabrics. The knit may be in either weft (filling) or warp construction. Knitted fabrics have a tendency to sag if not specially treated. (See illustrations on page 96.)

Weft knit uses one continuous yarn across the fabric to form the loops. In the next row the yarn is looped into the preceding row of loops. This type of knitting runs, or ladders, lengthwise on the fabric. Weft-knit fabrics are more elastic than warp knits. Hosiery is an example of weft knitting.

Warp-knit fabrics are made of loops formed by lengthwise yarns, with a yarn for each loop. The yarns are looped into the loops of the preceding row, either to the right or left in a zigzag direction. For this reason the fabrics will not run, or ladder, but will tear under stress. Warp-knit fabrics are usually more closely constructed than those of weft knit and do not

TYPES OF WEAVES

Plain weave. The simplest of all weaves and the one by which the greatest number of woven fabrics are made. Each filling yarn passes over one and under one of the warp yarns across the width of the fabric, and the interlacing is alternated in the next row. This produces a strong fabric which will wear well and not snag easily. Examples: percale, gingham, Indian Head, and muslin.

Ribbed weave is a variation of the plain weave. Ribs are usually crosswise in the fabric and are made by the use of a yarn or group of yarns in the filling that is heavier than the warp yarns. Ribs may be fine, medium, or wide, depending upon the size or number of yarns that are used. Wear comes on the fine yarns of the rib, so ribbed fabrics wear out more quickly than do fabrics of non-ribbed plain weave in which the yarns are equal. Examples: cotton broadcloth, poplin, and faille.

Basket weave is another variation of the plain weave. Two or more yarns are laced as one, giving a looser, softer fabric. There are many variations of the basket weave, but the one most commonly used consists of two filling yarns over and under two warp yarns. Looseness of the basket weave makes it undesirable where durability is important. Example: oxford cloth.

Twill weave. Produced by lacing the filling yarns over or under two or more warp yarns, with a regular progression of one at the point of intersection, resulting in a diagonal line. Frequently this diagonal line is made more pronounced by the use of a yarn that is hard-twisted in the same direction as the diagonal of the fabric. Herringbone is a variation of twill weave and is made by reversing the diagonal at regular intervals, making a vertical zigzag effect. Twill fabrics that are

napped are easier to clean and sew than the firm, hard-finished fabrics. Examples of the plain twill: flannel, gabardine, and denim; examples of herringbone: coat fabrics and men's suitings.

Satin weave. Produced by a broken twill weave in which the interlacing filling yarn passes under more yarns than it passes over. Face of the fabric is made up of very loosely twisted warp yarns. Long warp yarns on the surface, called "floats," give the fabric a lustrous appearance, such as in satin. Because the interlacing of the warp and filling yarns is not as frequent as in plain or twill weave, the fabric is not as strong or durable. When woven with warps so closely packed that the point at which the filling yarns interlace with the warp yarns is entirely covered, there is greater durability, which prevents snagging of the floats. Fabrics drape well and, because of their sheen, are ideal for dressy clothes.

Sateen, always made of cotton, is a variation of satin weave in which the interlacing is reversed so that the floats are formed by the filling, rather than the warp, yarns. Examples: satin and sateen.

Gauze weave. Produces a sheer, open-mesh fabric. Two adjacent warp yarns are twisted after the insertion of each filling yarn. This twist serves to make the fabric strong, though there are spaces between the yarns. Leno is a variation of gauze weave in which only one yarn is twisted. In better fabrics, hard-twisted yarns add to the sheerness. Example: marquisette.

Figure weaves. Designs may be made by a combination of two weaves, such as plain weave in the background and satin weave in the pattern, or by a change in the interlacing of warp and filling yarns.

TYPES OF WEAVES (CONT.)

Dobby weave is used for small patterns of geometric design. A cam or dobby attached to a simple loom controls the interlacing of the filling and warp yarns. Honeycomb and waffle cloths are variations made with floating yarns on the surface of both warp and filling to form cell-like boxes. Examples: madras, huckaback, and bird's-eye.

Jacquard weave is used for more elaborate designs than those made by dobby weave. They are produced on the complicated jacquard loom, on which each warp yarn can be controlled separately. The variety of possible designs is unlimited and may include curves, intricate fine lines, and large figures. Warp yarns in a pattern sometimes number up to 1,000. Examples: damask and brocade.

Extra-thread weaves. Made by using extra warps, fillings, or both to produce figures, interesting textures, or heavier fabrics.

Cord weave is made with an extra yarn, floating on the back of the cord. Some have extra stuffer yarns held under the cord by the floating yarns to make the cords run lengthwise on the fabric. Compactness of construction is important, because a loosely woven fabric may shrink, will not hold its shape, and will not be as durable as a closely woven fabric. Examples: piqué and Bedford cord.

Swivel weave is produced by an extra filling yarn, after the background filling yarn is put into the cloth. Each yarn is fastened securely at the beginning and end of the figure so that the design will not come out. Example: dotted swiss.

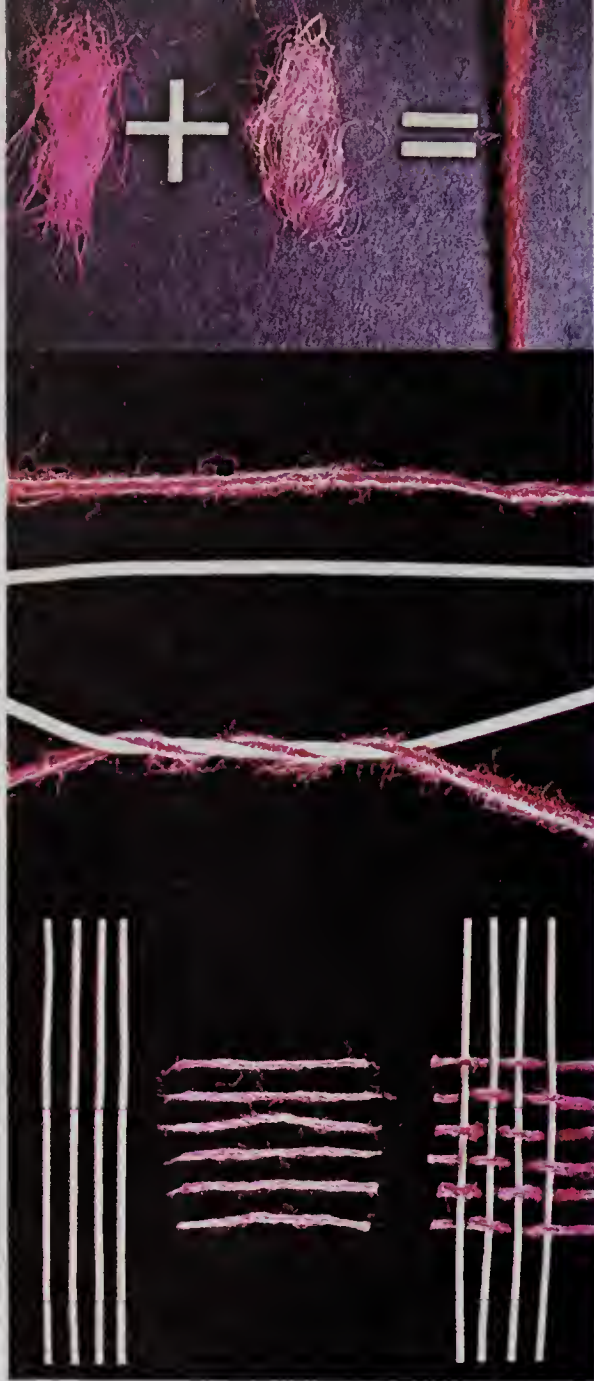
Lappet weave is made with an extra warp yarn carried back and forth across the fabric and held in place by the filling yarn at the beginning and end of the design which makes it secure. It is easily identified by the clipped

yarn at the beginning and end of each complete pattern. Example: any dress fabric with small designs woven in.

Clipped-spot weave is made with an extra filling yarn which interlaces at regular intervals with the warp yarn to form the figure or spot. Yarn is carried across the back of the fabric as a float to the next design. Long floats are later removed by a shearing process. This weave is easily identified by the cut ends at the beginning and end of each filling yarn that produces the pattern. Unless firmly woven, the clipped-spot weave is not as durable as those made by the swivel or lappet weave. Example: novelty dress fabrics.

Pile weave. Made by using a background weave of plain, a variation of plain, or a twill weave with an extra warp or filling yarn woven in to form the pile. Pile may be cut or uncut. Durable pile fabrics have closely woven background weave. The uncut loops may be formed on one or both sides of the fabric. Because cut-pile fabrics have an up-and-down direction, the direction of the pile in all pieces of a garment must be the same, so that the light is reflected equally. Example of uncut pile: terry cloth; examples of cut pile: corduroy and velvet.

Double weave. Fabrics woven with three, four, or five yarns. In a five-yarn fabric, two sets of warp and filling yarns are used; in a four-yarn, two sets of yarns form the back and face of the fabric; in a three-yarn, there is one set of warp yarns and two of filling yarns. Double weave provides warmth, thickness, and strength. Example of the five-yarn double weave: heavy coatings, plain on one side and plaid on the other; example of the four-yarn double weave: matelassé; example of the three-yarn double weave: blanket cloth.



Courtesy Eastman Chemical Products, Inc.

The combinations of fibers give a wide variety of textiles which have qualities of each of the fibers used. In blends, two staple fibers, such as acetate and rayon, are combined before being spun into a yarn (top). In mixtures, fibers may be combined in one of two ways: by twisting two or more plies of different fibers into a yarn (center), or by weaving yarns of one fiber with yarns of another fiber or fibers (bottom).

have as much stretch or elasticity. However, they have more elasticity than woven fabrics. Knit dress fabrics, such as tricot and jersey, are usually warp-knit.

Nonwoven fabrics. The fabric industry defines a nonwoven fabric as a fabric made of loose fibers held together by a bonding agent or by the use of thermoplastic fiber in the blend. Felt is a fabric made of loose fibers that have been matted together by means of heat, moisture, and pressure. These fabrics do not have the strength of woven or knitted fabrics and are not satisfactory where there will be strain or pull.

Bonded fabrics are made of cotton, rayon, and other man-made fibers. Some types of interfacings are bonded fabrics. Good-quality bonded fabrics hold their shape and do not shrink or stretch in dry cleaning or laundering, though they may lose some of their firmness and body. Most of these fabrics are not as pliable as woven fabrics.

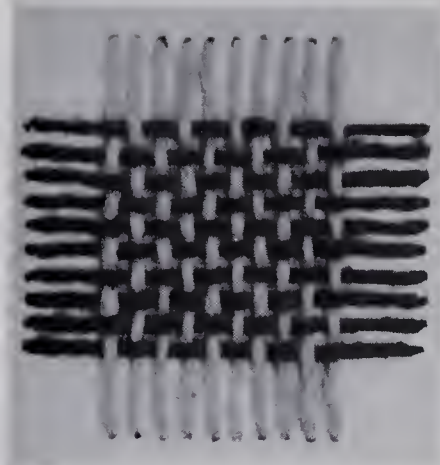
Felt was originally produced of wool because heat, moisture, and pressure cause the scales of the wool fiber to interlock, forming a fabric. Much felt is still made of wool, although many felts are blends of wool with rayon, cotton, or some of the synthetics. Felt has become a style fabric for such garments as jackets and skirts, but in making a garment of felt it is wise to select a style in which there is no unusual strain on the fabric. Stiff or boardlike felt cannot be creased with sharp edges. Because it has so little "give," felt cannot be made into complicated or intricate styles.

Minor fabrics. The majority of fabrics are made by weaving and knitting, but there are also other constructions that use yarns to produce trimmings and other types of ornamentation. Braids and laces belong in this group.

Laces are open-mesh fabrics usually with a design. Originally, laces were made by hand,

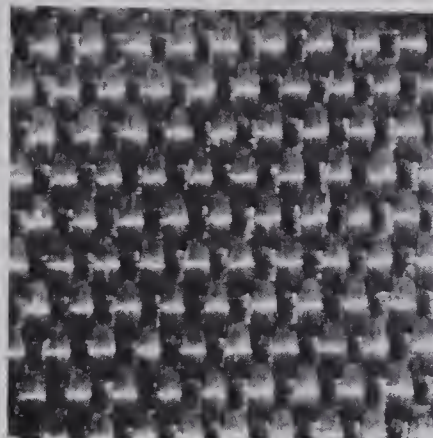
COMMON WEAVES

PLAIN



Courtesy Educational Bureau, Coats & Clark Inc.

Weave



USDA Photo

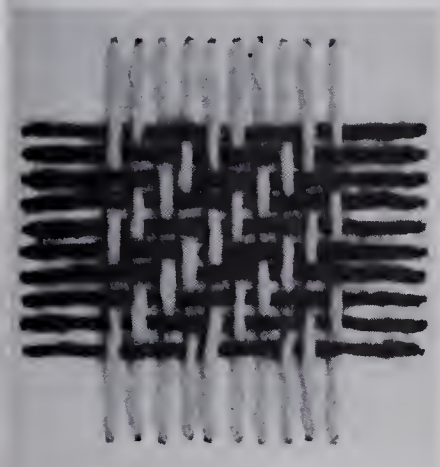
Magnified



Courtesy Talon Educational Service

Fabric

TWILL



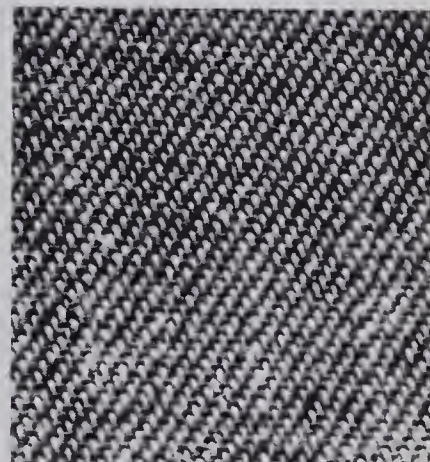
Courtesy Educational Bureau, Coats & Clark Inc.

Weave



USDA Photo

Magnified



Courtesy Talon Educational Service

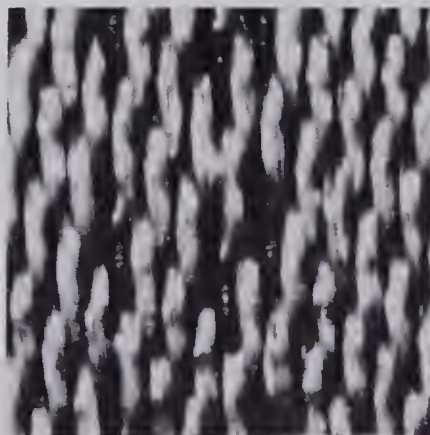
Fabric

SATIN



Courtesy Educational Bureau, Coats & Clark Inc.

Weave



USDA Photo

Magnified



Courtesy Talon Educational Service

Fabric



Courtesy Klopman Mills, Inc.

Water-repellent finishes have made possible very attractive rainwear that is also practical. Fabrics with a special finish should be labeled to indicate the properties of the fabric, the permanence of the finish, and the care that will be required.

and the yarns were knotted where they crossed each other, knitted together, crocheted, twisted around each other, or stitched with a needle. Today they are made on special machines which so successfully manipulate the yarns that it is sometimes difficult to distinguish machine-made lace from handmade lace. Every type of fiber can be used in making lace. Lace of good quality will have a firm edge, no cut ends, mesh not large enough to catch easily, and yarns fairly uniform in size.

Braids are made of yarns of every kind of fiber and many other materials. The yarn or fabric need only be flexible to be braided into a continuous length. Braids are used chiefly for trimmings and accessories, such as hats, bags, and shoes. Braids are also used to make mats and rugs.

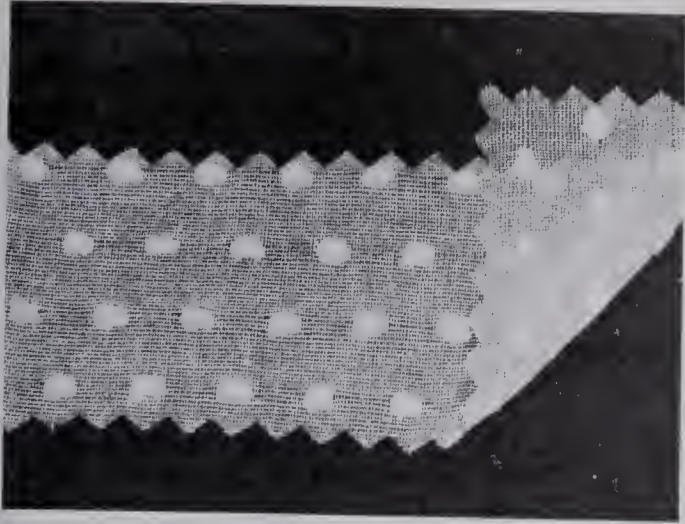
The Dyeing of Fabrics

For centuries dyes have been used in an attempt to make more beautifully colored fabrics. The early dyes were natural in origin, being extracted from plants, insects, woods, and similar sources. Today our dyes are manufactured chemically, and the variety of colors that can be obtained is endless.

Methods of dyeing. Fabrics may be dyed at different stages in the process of manufacture. They may be dyed in the fiber, in the yarn, or in the fabric. In synthetics the dye is added to the solution from which the fiber is produced. (See chart on page 96.)

Colorfastness. There are many different kinds of colorfastness in fabrics. Fabrics may be colorfast to washing, to light, to crocking, to dry cleaning, and to perspiration. The type of colorfastness needed depends on the use and care of the garment or household article. Colorfastness to washing is important in most cotton clothing. Fastness to sunlight is important in draperies but not in an evening dress. Linings of suits and coats need not be colorfast

TYPES OF WEAVES



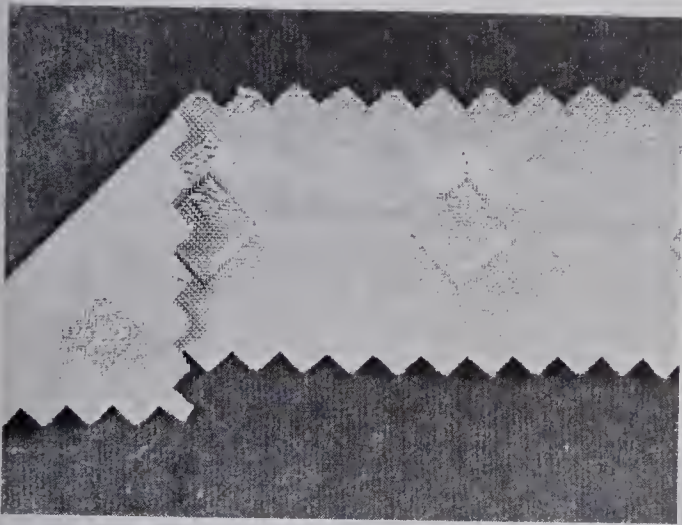
Swivel

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Pile

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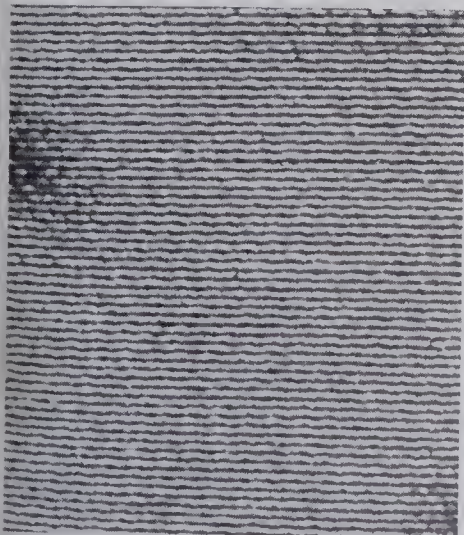
Dobby

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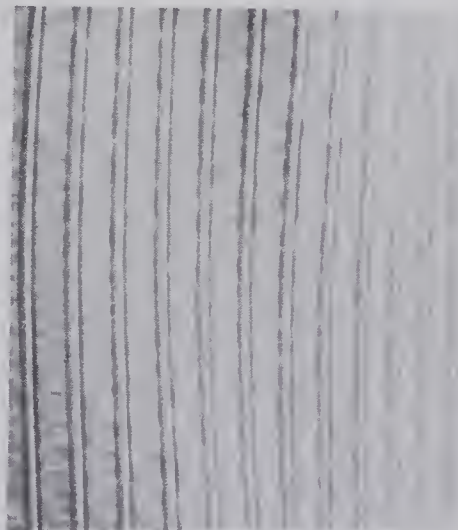
Jacquard

USDA Photo



Courtesy Advance Pattern Co.

Ribbed



Courtesy Simplicity Pattern Co. Inc.

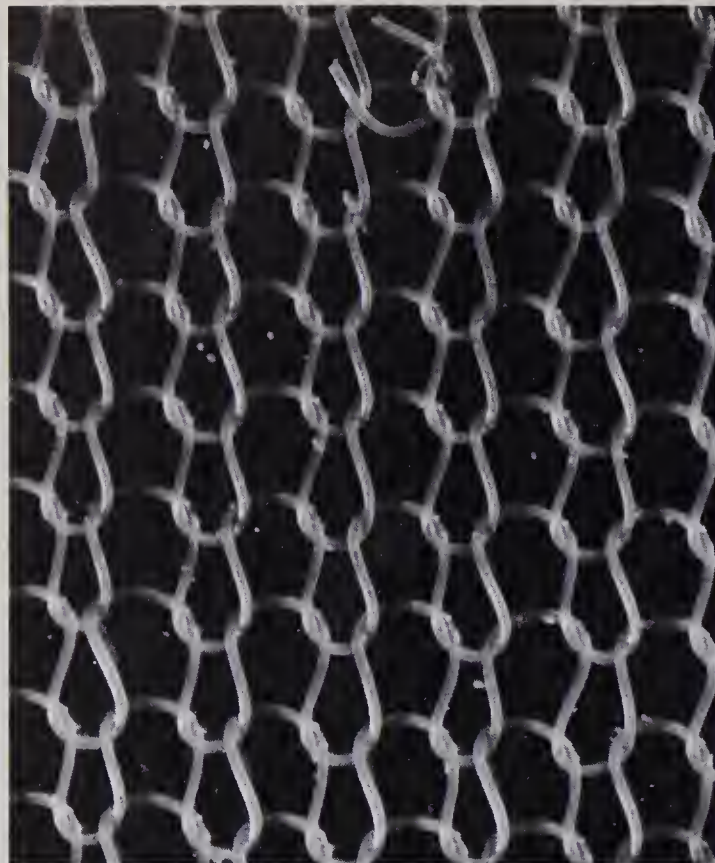
Corded



Courtesy Teen-agers Ingenue

Basket

For a description of the different weaves, refer to the chart "Types of Weaves" on pages 90 and 91.



USDA Photos

Fabrics in weft knit (left), such as hosiery, are more elastic but run more easily than fabrics in warp knit (right), such as tricot and jersey, which are firmer fabrics.

WAYS OF DYEING FABRICS

Stock dyeing. The dyeing of loose staple fibers before they are spun into yarns. The dye penetrates the fiber more thoroughly than when applied after it has been made into cloth. Stock dyeing of wool fiber is termed "dyed in the wool." Example: tweed yarn of more than one color.

Yarn dyeing. The dyeing of yarn after it has been twisted and wound into hanks, or skeins, or onto spools. This method produces good penetration of color. It is a more expensive process than applying the dye after the fabric is woven. All types of fibers can be yarn-dyed. Examples: gingham, wool plaids, and woven striped materials.

Piece dyeing. The dyeing of any piece of fabric. Piece dyeing is the cheapest method of dyeing fabrics, and more fabrics are dyed by this method than by any of the other methods. Examples: crepes, flannels, and most of the solid-color cottons and linens.

Solution dyeing. A process of adding color to the solution before it is extruded through the spinnerette to form a man-made fiber. The term "dope-dyed" is frequently applied to fabrics colored in this way. Solution dyeing seals the color in the fiber so that the fabric will not fade or discolor. To prevent gas fading, acetates are frequently dyed in the solution.

to washing but should be colorfast to dry cleaning and perspiration. Unless the label carries a guarantee by the manufacturer or retailer, there is no certainty that the color in the fabric will be satisfactory. Labels should be carefully checked for the desired colorfastness. (See chart at right.)

The Design of Fabrics

Variations in the appearance of fabrics are highly desirable. One means of obtaining variety is by design, which may be produced during the weaving process or applied to the fabric after it is woven. There are many kinds of designs which make fabrics interesting, different, and suitable for specific purposes or occasions.

Structural Designs

Structural designs are woven directly into the cloth by variations of yarns and weaves. They may be yarn designs or woven designs.

Yarn designs. A variation in size, color, or type of yarn or in the tension and groupings of the yarns in the weaving makes yarn designs.

Colored yarns may produce stripes, plaids, checks, and figures in fabrics. Plaid gingham and striped chambrays are good examples of design produced with colored yarns.

Novelty yarns change the surface texture of a fabric, producing design in the cloth. Slub yarns give the uneven appearance to shantung. Gimp yarns, which may be of a solid or variegated color, change the texture and the appearance of tweeds. All types of novelty yarns may be used to add design to an otherwise plain fabric. (See pages 88 and 89.)

Grouped yarns produce the design found in dimities and corded fabrics. Several yarns are grouped together and woven as one yarn, either in the warp or in the filling, or in both.

Yarns of different tensions or twists form designs in the fabric. In seersucker the design

KINDS OF COLORFASTNESS

Fastness to laundering. A necessity for clothes that are to be washed. A fabric may be washable by hand with lukewarm water and a mild soap or colorfast to machine washing at a high temperature. Directions for laundering should be carefully checked and followed.

Fastness to steaming and ironing. Required if the fabric is to be steam-pressed or ironed. Discoloration frequently is temporary, and original color returns when the fabric is cool. This type of colorfastness is not essential in garments to be drip-dried.

Fastness to light. Desirable in fabrics that are to be subjected to wear or use where light would cause fading or discoloration. Such fabrics should be guaranteed to be colorfast to light.

Fastness to perspiration. Important for play and work clothes, for linings, and for warm-weather clothing. If the garment is not colorfast to perspiration, it soon becomes discolored.

Fastness to crocking. Rubbing off of some of the color from the fabric is termed crocking. Fabrics crock until they are worn out or until surplus dye is removed in the first laundering so that crocking no longer takes place. Example: Denim may crock when new but not after washing.

Fastness to gas fading. A problem in fabrics made of acetate and Arnel unless dyed in the solution. Atmospheric gases, warmth, and humidity cause gas fading. More usual in blues and those colors containing blue. Grays may fade because some blue is used in the dye to produce gray. Inhibitors applied in the dyeing process help to prevent gas fading. New dyes are being developed which are more resistant to gas.



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(Left) Swivel-weave fabrics have a design which is made by an extra filling yarn, fastened securely at the beginning and end of each design so that even in sheer fabrics, such as dotted swiss, they will not come out. (Right) Corded-weave fabrics are made with an extra yarn under the cord. The durability of such fabrics depends upon the tightness of the background weave, which holds the floating cord yarn in place.

is made by the use of groups of slack and tight yarns in the warp. The pucker formed by the slack yarns is permanent and does not come out with laundering. In erepes the design is formed by interlacing warp and filling yarns of different twists.

Woven designs. When produced in the weaving of the fabric, designs are called woven designs. The designs may be varied by combining weaves or by special attachments on the loom which produce the figure during the weaving process. Basket and corded weaves both add design to the fabric. (See pages 95 and 100.) They can be used in many combinations. An example is twill woven with a reversal

of the diagonals, such as in herringbones. Damask is one of the most common types of figure weaves. The background is satin construction, and the figure is made by the filling yarns. In such fabrics as madras and bird's-eye, cam and dobby attachments produce combinations of weaves to form the pattern. Swivel, lappet, and clipped spot are other types of woven figure designs—all of which are described on page 91.

Surface Designs

Designs applied to the cloth after it is woven are known as surface designs. For examples, see illustrations on page 100.

Printed designs. One color or many colors may be applied to any kind of cloth by printing. Prints are produced in a variety of ways, each having its own particular characteristics.

Direct printing is used for the majority of printed fabrics. As the fabric rolls over a padded cylinder, smaller rollers, carrying the design and dye for each particular color, are rolled against the fabric to produce the pattern. Each color has a roller which carries the dye paste for that part of the design. A four-color design in tan, orange, brown, and green would have all the tan part of the design engraved on one roller, all the orange on another, all the brown on another, and all the green on another. This type of printing is similar to the process of printing a newspaper. Direct-printed fabrics usually have a right and a wrong side, except in cases of fabrics which have been duplex-printed—that is, where the design has been applied to both sides of the fabric.

Discharge printing is used on fabrics where the background is a darker color than the figure and the design of the figure is rather simple and without fine lines. The fabric is dyed a solid color. Figures are then printed on the fabric with a paste containing a bleach which will remove the color in the design area when steamed. Frequently this paste will have dyes added which are not harmed by the bleach. This permits the printing of a colored design where the color of the fabric has been removed. Fabrics designed in this way may be weakened by the bleach paste, and after wear the figures may drop out, leaving a hole in the fabric.

Resist printing is done by covering the portions of the fabric that are not to be dyed with a substance that resists the dye in these areas. The oldest form of resist printing is batik, in which the portion that is to resist the dye is coated with a thin layer of wax. A many-colored design can be obtained by applying the resist

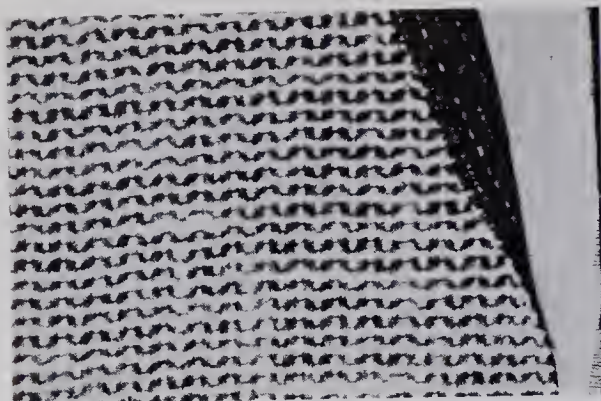
material before dyeing each color of the fabric.

Screen printing is suitable for large or intricate designs. It may be either a hand or machine process. Screens made of copper cloth, glass, silk, nylon, or other fibers are used. The screens are the width of the fabric and the length of the design repeat, and there is a screen for each color in the design. The part of the design that will be applied in one color is traced on a screen, and the rest of the screen is covered with a lacquer coating. The fabric is stretched out on a padded table, the screen is placed in position, and the color paste is forced through the unlacquered portion of the screen with a squeegee. The screen is then placed on the next section of the fabric, and the process is repeated until the entire length of the fabric has been printed in one of the colors. Each color in the design is applied in a similar manner.

Block printing is usually a hand process, though there are machines in which the fabric passes over a revolving drum to meet the blocks that stamp the design. The design for each color of the print is cut on a wood or linoleum block the size of the design repeat. The dye is applied to the block in a thin paste. Then the block is stamped on the fabric that is stretched tight over a padded surface.

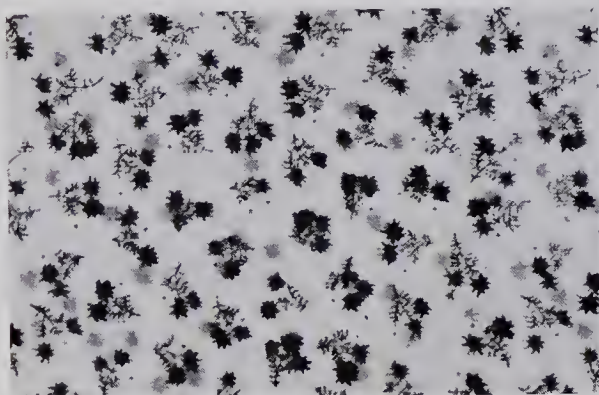
Lacquer, paste, and flock designs. Fabrics with lacquer, paste, and flock designs may be printed by means of an engraved roller. They may also be printed by the use of a roller which has the design perforated on a cylinder. The paste, lacquer, or adhesive is forced through the perforations by means of revolving blades inside the cylinder. Flock designs may be produced by applying short, loose fibers to the fabric with the adhesive by direct contact or by an electrical process which imbeds the fibers into the adhesive. Many metallic designs are lacquer printed. Lacquer, paste, and flock designs are less durable than

TYPES OF DESIGNED FABRICS



USDA Photo

Woven designs

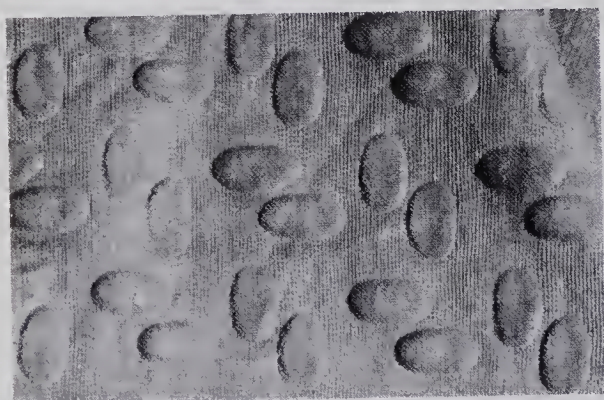


Courtesy Teen-agers Ingenue



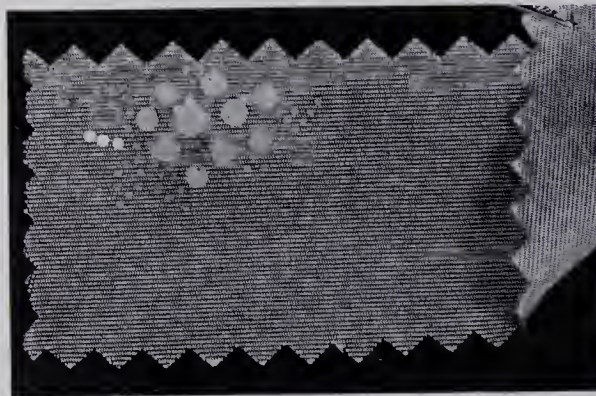
Courtesy Simplicity Pattern Co. Inc.

Printed designs



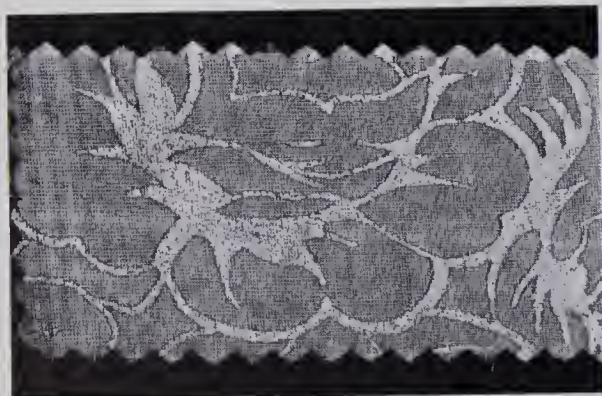
Embossed design

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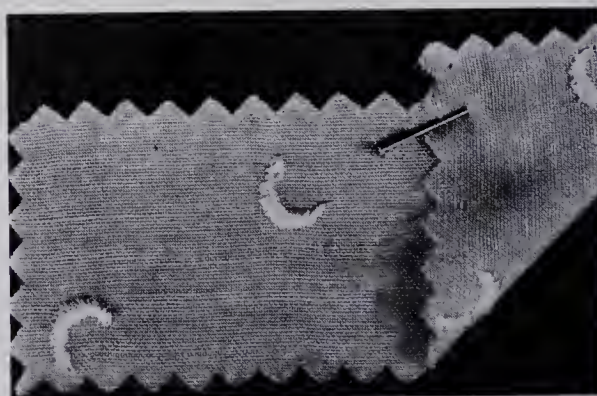
Flocked design

USDA Photo



Paste design

USDA Photo



Embroidered design

USDA Photo

FABRIC FINISHES FOR APPEARANCE

Cleaning. The first step in finishing any fabric. Washing and scouring must be done before other finishes can be applied. Cleaning removes over-all soil, bits of dirt, and short fibers on the surface.

Bleaching. An essential process in producing white fabrics from the natural fibers and some of the man-made fibers and in producing all fabrics that are to be dyed light or clear colors. The sun's rays and dew or moisture are still used to bleach textiles, especially linen, in some parts of the world, but chemical bleaching is more widely used today.

Fulling. A process applied to wool fabrics to shrink them and to give them a finer, fuller texture. Fabric is soaked in a weak acid or soapy solution, pounded or pressed in the presence of heat, and then given a cold rinse. This causes felting of the fibers and makes the weave closer, tighter, and more compact.

Mercerizing. A treatment for cottons which increases the luster, the strength, and the ability to absorb dyes. The cotton yarns or fabrics are immersed in a solution of caustic soda, and tension is applied, causing a chemical change in the fiber. The flat ribbon-like cotton fiber also swells and becomes round, and the spiral twists are removed. More light is reflected from a fiber of this shape, giving it a shiny appearance or sheen.

Napping. A finishing process on many fabrics to make them warmer and softer. Fabrics are woven or knitted with soft yarns from which the ends of fiber can be raised by brushing with wire cloth or by teasels attached to a cylinder. Teasels are plant burs which have natural hooklike projections. Napping increases the air spaces and the thickness of the fabric. Examples: cotton and wool flannels.

Beetling. A finish used chiefly on linen fabrics to flatten the yarn and give it a shiny appearance. Fabrics of cotton and other fibers are treated in the same way to give a linenlike appearance. The fabric, wound on a large wooden roll that rotates, is pounded with steel or wooden hammers. This flattens the yarn and closes the weave, making it softer and more lustrous.

Sizing. A finish to give linen and cotton fabrics stiffness and smoothness and to improve their appearance. Starch is the sizing most frequently used, although clay, silica, and other nonsoluble materials may be added to make a fabric appear heavier. Some sizing is necessary, but a fabric should be examined to make sure that the sizing has not been used to disguise poor construction.

Calendering. The last finish applied to cottons—similar to ironing. Fabric is passed, while damp, through a series of heated rollers to give it a smooth finish. The kind of finish or gloss determines the kind and number of rollers and the amount of pressure.

Tentering. A process of straightening the fabric. During construction of the fabric the selvages and some of the yarns have become uneven and irregular and need to be straightened on a tentering frame. The tentering frame may be up to 60 feet long. Clips or pins catch and hold the edges of the fabric, setting it to the desired width while drying. If tentering is not done carefully, the lengthwise and crosswise yarns will not be set at right angles to each other, and the fabric will need to be straightened before cutting. Resin-finished fabrics cannot be straightened.

FABRIC FINISHES FOR SERVICE

Shrinkage. An important factor in all fabrics. A 2 percent shrinkage is not sufficient to change the fit of a garment, but a 5 percent shrinkage will change a size 16 dress to a size 14. Fabrics that are to be washed are more satisfactory if they are preshrunk before purchasing. Firm, closely woven fabrics have less tendency to shrink than those of loose construction. "Residual shrinkage" means that if the label states "No more than 2 percent residual shrinkage," the fabric will not shrink more than that amount. Preshrunk wool fabrics sometimes carry a statement on the label to the effect that the fabric is "Ready for the needle."

Cotton is usually preshrunk by feeding the fabric to a machine where it passes over a series of bars and rolls and is subjected to water or steam. Then the fabric goes to a tentering frame, where it is straightened. Calendering is the final finish before the fabric is folded or rolled for market. Sanforizing is done by this method. The label "Sanforized" on cotton, rayon, and some blended fabrics guarantees that the fabric will not shrink more than 1 percent. Many of the resin finishes also prevent shrinkage.

Wool has a tendency to shrink whenever moisture, heat, and pressure are present because of the character of the fiber itself. Preshrunk wool fabrics sometimes carry a statement on the label such as "Ready for the needle" or "Sponged and shrunk." Fine wool fabrics are "London shrunk," which is

considered one of the best methods. Knit fabrics for underwear, socks, and sweaters are shrunk chiefly by the chlorination process. This process removes some of the scales of the fiber, lessening the felting quality which contributes to shrinkage but also weakening the fiber, thus affecting the fabric's durability. Wool fabrics may be preshrunk by a resin process which may also add crease-resistant and stain-repellent properties. This treatment does not impair the hand of the fabric.

Rayon will shrink unless specially treated. Resin treatment makes a rayon fabric completely washable for the lifetime of the garment—usually within a 2 percent residual shrinkage. When rayon fabrics are purchased, labels should be read carefully to determine the amount of residual shrinkage.

Stabilization. A resin treatment which can be used on fabrics made of any fiber to stabilize the fabric and give a permanent firmness which prevents yarn slippage. It is necessary on fabrics with low thread count, which frequently slip along the filling yarns, and on fabrics such as shantung and satins, which, unless very closely woven, slip at the seams and at other points where there is strain.

Crease resistance. A resin finish applied to fabrics that are not naturally crease-resistant to make them resist wrinkles and shed them more rapidly. Cottons, linens, rayons, and nylons are the fabrics most frequently so treated. Because of the resiliency of the fibers,

the majority of other types of design, because the design is apt to wear off wherever there is friction on the fabric. Care in pressing is also important, because many of these designs may be discolored or destroyed by a temperature that is too high.

Embossed designs. Engraved rollers transfer embossed designs, by the use of resins, to fabrics of silk, man-made fibers, or cotton. Synthetics that are thermoplastic may be embossed without the use of resins. These patterns can be many and varied. Moiré, small

FABRIC FINISHES FOR SERVICE (CONT.)

wool and silk fabrics have a natural wrinkle resistance if made of good quality fibers and well constructed. Acrilan, Dacron, and other man-made fibers possess this same quality. A crease-resistant finish also resists soiling but makes for more difficulty in blocking the fabric and in setting pleats and sharp edges.

Permanent stiffness. A finish which gives a crisp hand to fabrics. Some finishes are permanent, while others lose their stiffness with washing or dry cleaning. Resins are most frequently used to give more durable stiffness to fabrics. A sheer, fine organdy is usually treated with an acid under controlled conditions, and the finish lasts the lifetime of the fabric. Any treatment which gives stiffness to a fabric usually weakens it.

Minimum-care finishes. A finish most frequently used on cotton. The fabric is treated with a resin that will permit laundering with little or no ironing. A fabric with this treatment is also wrinkle-resistant. Check the label for the kind of laundering that will give the most satisfactory results.

Water repellency. A finish which causes fabrics to shed water but does not make them waterproof. A water-repellent fabric is more comfortable to wear than a waterproof fabric, because it permits some circulation of air while a waterproof fabric is nonporous. Some water-repellent finishes must be renewed when the fabric is dry-cleaned, and

the hang tag or label should give the facts as to the durability of the finish.

Mothproofing. A treatment for wool fabrics which may be permanent or durable. "Durable" means the finish may lose some or all of its effectiveness before the fabric is worn out. Check the hang tag or label for information regarding the mothproofing of the fabric.

Mildew resistance. A finish applied to cottons, rayons, and linens to prevent the damage of fabrics by mildew when exposed to high humidity and heat.

Bacteria resistance. A finish which may be applied to cotton fabrics at the laundry or at home with some of the new commercial products. "Sanitized" means that a bacteria-resistant treatment is applied.

Flame resistance. A finish developed to prevent fabrics from burning readily. This is especially important on napped and fleecy fabrics of cotton and rayon. The Federal government passed a law in 1954 making it unlawful to sell fabrics which were of a highly flammable nature.

Perspiration resistance. A finish applied to fabrics to prevent discoloration and deterioration from perspiration. It is used especially on linings and fabrics worn for sports and in hot weather.

figures, rib, and crepe effects, as well as raised or puckered designs, can be produced. Embossed designs can be permanently heat-set on nylon and acetate. On other fabrics they become less prominent or may even disappear with wear, dry cleaning, or laundering. Most

of these fabrics require little or no ironing. Some carry a label "never iron"—a warning that the design will be damaged if heat is applied. In the stiffer fabrics the yarns may break or fray if sharp creases or pleats are pressed into the garment.



Courtesy Celeste (above); courtesy The Du Pont Company (right)

The luxury of sheer fabrics has been made practical by the science of textiles. Cotton organdy with a permanent crisp finish is an appropriate fabric for a dress that a young girl might wear for a party or a wedding. Later, as the school queen, she might choose the finest of nylons because its natural permanent crispness makes interesting draping possible.



Embroidered designs. Special machines add embroidered designs to the woven cloth. These designs wear well if the yarns are fine and the stitching close and short on good background material. All loose threads should be clipped off. Embroidered designs with small open areas wear better and are easier to iron than those of large open patterns that have a tendency to catch and tear.

Fabric Finishes

Fabrics, as they come from the loom, or from the knitting, felting, or bonding machines, require some finishing to make them ready for use and acceptable to the consumer. The number and kinds of finishing processes that are required depend upon the fiber from which the fabric is made and the purpose for which the fabric is intended. Some finishes improve the appearance, while others improve the performance of the fabric.

Finishes for appearance. Unfinished fabrics are usually limp and unattractive.

There are many finishes which enhance the appearance of the fabric. More than one finish may be applied to the same fabric. (See chart on page 101.)

Finishes for service. There are many different finishes applied to fabrics to add various qualities, depending upon the use and care desired. A finish may add one or more properties to a fabric. A crease-resistant finish may also make the fabric less subject to shrinking and staining.

Fabrics with special finishes are usually labeled to indicate what properties they possess and the care they will require. When buying fabric with a special finish, it is well to read the label carefully to determine whether the finish is permanent. If the fabric does not carry a label, the salesperson may be able to give the required information. All finishes add to the cost of the fabric, so it is desirable to buy only those finishes required for a particular use or need. The chart on pages 102 and 103 will help you in doing this.

Learning Experiences

The Textile-labeling Law

1. Work with a committee to arrange a bulletin-board display of labels, fibers, and fabrics illustrating the sixteen different groups of man-made fibers which must be labeled according to the Textile Fiber Products Identification Act.
2. Collect samples of labels and advertisements on fabrics or garments. Criticize the information as poor or good from the standpoint of its being helpful to the consumer.

The Natural Fibers

3. Examine bundles of the natural fibers and swatches of fabrics made of each. Observe the differences in appearance and feel between the various fibers and the various fabrics. Note the length, evenness, smoothness, crimp,

etc., of the individual fibers and how these natural characteristics of the fibers affect the fabrics made from them.

4. Collect samples of cotton fabrics for a blouse, and examine them for firmness, stretchiness, closeness of weave, and ease of handling.
5. Collect samples of cotton fabrics suitable for a cotton skirt. How may they differ from the fabrics chosen for the blouse? What are the differences between fabrics that would be suitable for a full skirt and those suitable for a fitted skirt?
6. Find samples of wash-and-wear cottons. Why are the more satisfactory fabrics of this type not so closely woven? What stabilizes the fabric?
7. Collect large samples of different types of

wool fabrics, such as woollens and worsteds, in napped and smooth finishes. Feel and handle the fabrics, and tell which ones you think would be easier to use and why.

The Man-made Fibers

8. Examine bundles of man-made fibers and swatches of fabrics made from them in the same way in which you examined the natural fibers and the fabrics made from them in No. 3. Compare the different man-made fibers with each other and with the natural fibers. Make similar comparisons with the swatches of fabric.
9. Scan recent magazines and newspapers for articles about synthetic fabrics. Report to the class the most interesting information that you can find.
10. Compare the service qualities of the man-made fibers with the natural fibers, using the tables on pages 75 and 76–79 as the basis for comparison.
11. Compare sweaters of man-made fibers with those of natural fibers as to cost, service qualities, and care required.

The Combinations of Fibers

12. Collect samples of fabrics of various fiber blends. Describe how you would press fabrics of blended fibers.
13. Make a class collection of tags and labels which give information about the fibers and percentages of each that are used in blends and mixtures. Decide what the advantages of such combinations are by analyzing the characteristic qualities that each fiber will add to the blend. If possible, examine the fabrics as to appearance and hand.

The Yarns

14. Examine bundles of short-staple and long-filament fibers. Draw out a few short-staple fibers, and twist them together to form a yarn. Note how this yarn differs from the yarn made by the twisting together of long-filament fibers.
15. Unravel yarns from several fabrics. Distinguish between filament and spun yarns. Find

examples of fabrics made from each type of yarn. Note the more glossy appearance and smoother surface of the fabrics made from the filament yarns.

16. Collect samples of fabrics woven with simple, ply, and complex yarns. Identify the complex yarns, and observe how such fabrics differ from those woven with simple or ply yarns.

The Construction of Fabrics

17. Visit a fabric store or a yard-goods department in a department store. Make a report on new fabrics, new finishes, and featured colors and designs.
18. Tour a textile mill to observe how cloth is woven, or arrange for a class demonstration of hand weaving.
19. Plan an exhibit of the fabrics which might be used for each of the construction projects in Chapters 15 to 21. Indicate the reasons each fabric is particularly suitable or appropriate for the project for which it is recommended.
20. Study the construction of several kinds of fabrics by examining and unraveling a 2-inch square of each. Identify (a) the warp; (b) the woof, or filling yarns; and (c) the selvage.
21. Examine the various types of weaves found in the fabric swatches. Learn the identifying characteristics of each of the weaves. Discuss the effect of weave on the construction and use of a garment.
22. From samples of terry cloth of poor, medium, and good quality observe the closeness of the weave, the length of the loops, and the tightness of the twist of the yarn. Explain how these factors affect the absorbency and durability of terry cloth. Try to discover other fabrics in which these factors are important. Corduroy and velveteen are two examples.
23. Bring to class accessories or garments of weft and warp knit. Observe the difference in stretch, elasticity, and tendency to run.
24. Collect samples of nonwoven fabrics, laces, and braids. Discuss (a) how these fabrics may be used in clothing, (b) how they should be handled in construction projects, and (c) special problems involved in the care of them.

The Dyeing of Fabrics

25. Experiment for colorfastness with several sets of fabric. Wash one of a kind with different soaps or detergents at different temperatures of water; press or iron at different temperatures; expose to sunlight; and test for crocking. Then compare with the other piece of the same kind of fabric and note any change of color.
26. Prepare a chart or bulletin-board display to illustrate different methods of dyeing fabric. Include swatches of fabric typical of each method. Learn which method is used for the various fibers and types of fabric and what advantages and disadvantages each may have.

The Design of Fabrics

27. From the swatches of fabric you have collected in the other activities, select those with designs. Divide them into groups of (a) structural and (b) surface designs. Observe the differences and discuss any advantage or disadvantage that a particular method of obtaining the design may have. Is special care required because of any particular method of creating the design?
28. Collect samples of fabric with printed design and with woven design. Make each sample thread perfect, and compare as to the placement of the design on the grain of the fabric.
29. Collect samples of fabrics with plaids and stripes that have been woven in. Identify bal-

anced and one-way stripes and plaids. (See pages 314 and 315 for illustrations of the different types of plaids.)

30. Find samples of printed fabrics which have lines in the design. How do they differ from woven plaids and stripes? Observe whether they are printed on grain and whether they have a wash-and-wear or crease-resistant finish. If printed off grain, what adjustment do you need to make and why? Is this adjustment always satisfactory?
31. Identify the type of printing on each of the swatches obtained in No. 30 that have surface designs. Try to find examples of the types of printing you do not have.

Fabric Finishes

32. Examine the fabric swatches in No. 30, and determine, as far as possible, the finish that has been used on each. Discuss in class which are for the purpose of improving the appearance and which improve the performance of the fabric. Note that several finishing processes may be used on one piece of fabric.
33. In the class collection of labels observe what information is given regarding finishes. For which finishes is a guarantee of permanence especially important?
34. Obtain swatches of fabrics with lacquer dots, paste dots, and crease-resistant finishes. Press each of them at different temperatures, and decide which temperature is best in each case.



4

Planning Your Wardrobe



HOW DOES one manage to be well dressed? Planning your wardrobe is the answer. A wardrobe of clothes which are becoming to you and which are appropriate to the occasion do not just happen to collect in your closet. Of course most of us cannot select an entirely new wardrobe, but it is possible to have the right kind of wardrobe when you plan for it with knowledge and understanding and shop for it with patience and determination. Thoughtful planning makes it possible for you not only to have becoming and appropriate clothes for your activities but also to have a feeling of satisfaction and pride in them. You may have more clothes if you buy without planning, but you can have clothes with which you can be better dressed if you plan for them. And often you can have them for less expenditure of money.

Planning is simply a method of action. Planning a wardrobe means organizing your resources to supply your clothing needs. The plan for your own clothing must be in relation

to your family's income. The smaller the income and the larger the family, the more limited is the amount each one can use for clothing.

Each family member has different clothing requirements, and the money allowed for clothing must meet the needs of all. Try to find out what your share of the clothing money is, so that you can begin to plan how best to use it. Your wardrobe plan will give you experience for the larger responsibility of planning and spending for your own family later.

There are three steps in planning a suitable wardrobe for yourself:

1. Set up your ideal requirements—find out what you need and would like to have.
2. Take an inventory—find out what you already have on hand.
3. Make a wardrobe plan—compare what you need with what you have, and think through how to obtain what you need.

It may seem easier just to say impulsively,



All photos courtesy McCall's Patterns

School dresses should be selected according to your wardrobe plan. Because they receive hard wear, they should be the best quality your budget permits. When buying dresses, refer to the Check Lists on pages 158 to 164.

"I want" or "I have to have" or "Give me" in deciding on your clothes, but this is a selfish, careless way of acquiring a wardrobe. It does not take into consideration the others in your family and their needs. It is not even fair to yourself, because you are likely to make some mistakes. It is much more satisfactory to plan for your needs in terms of the three steps—setting your requirements, taking your inventory, and making your wardrobe plan.

Setting Your Requirements

It is possible for you to be well dressed at all times when your wardrobe contains clothes which are becoming to you, are appropriate for all the different activities in which you participate, and are kept in good condition.

What is becoming and what is appropriate in the way of clothing will of course vary with the person and her activities, the community, and the climate. To some extent your clothes will be similar to the clothes of others around you who are in the same activities. However, because you are an individual, distinct from all other individuals, your clothes should also reflect the individuality which is yours.

A well-dressed girl may have a minimum number of garments, but they should be so well planned that they can be worn for a great many occasions. A school outfit, for example, could with little or no change be worn for spectator sports, for the first job, for travel, etc.

Your outer garments, which others see as they look at you, give the first impression of

you and indicate to them whether or not you are well dressed. Although undergarments themselves are not seen, their effect is evident in the appearance of the outer garment. Accessories complete your clothing ensemble and should be planned to give a distinctive touch.

Chapter 2 tells how to select clothes with the best colors and lines for your particular figure, personal coloring, and personality. It is equally important to consider what is appropriate clothing for the various activities in which you are likely to participate.

Appropriate Clothes

The suitability of your clothes for the occasion, or their appropriateness, is determined by what you are doing and where you are, as well as by the time of the year and the prevailing customs in the locality. You probably have a clear idea of what to wear to your church, yet your choice of what to wear to a vesper service at camp may be different. Your choice of clothes for church during July and August will probably be quite different from those you will wear in January and February.

Locations vary as to climate and type of community, and each requires clothes which differ in degree of warmth and formality. If you live where winters are severe, you will need to plan for more warm clothing than if you live in a section of the country where it is warm or hot the year round.

Fashions originate in cities. Therefore, city dwellers are more fashion-conscious and can wear more extreme styles without being conspicuous. Because dirt is a factor, city dwellers wear darker colors, which show soil less quickly. Clothes worn in a city that is a resort area will be more casual than clothes worn in a city that is largely industrial.

People in small towns are not so likely to wear extreme fashions, because such fashions stand out and make the wearer feel and look

out of place. Clothes are more casual. Group feeling is strong in most small communities, and usually everyone likes to wear clothes that are similar to those worn by her own age group.

Rural areas may be even more conservative than small towns. More casual, or informal, types of clothes are often worn even for dressy occasions.

Different communities have varying degrees of formality in dress. You need to be aware of these differences, so that you will know what to do when you find yourself in a new situation with customs different from your own. For example, in some places it is the custom to wear gloves every time you go out. In other communities gloves are worn only when it is so cold that your hands need protection.

When you are in doubt as to whether something is right for the occasion, consult with other members of your family or with your friends. Your mother, an aunt, a sister, and sometimes your father or your brother may be helpful to you in deciding what to wear. When you are in a strange community or an unfamiliar situation, notice what most of the other people wear, or feel free to ask for suggestions from someone there who knows.

Clothes for Different Activities

There are many standards of dress that are so generally accepted for particular kinds of activities that they constitute helpful rules of dress. If you use them as guides in the selection of your clothes, you will develop a sense of assurance as to what is appropriate.

School clothes. The activity in which you spend most of your time is attending school, and your school clothes receive a great deal of wear. Qualities to be given first consideration for school clothes include your enjoyment of them, your comfort in them, their ease of care and repair, and their ability to stand up



Courtesy Simplicity Pattern Co., Inc.



Courtesy Ship 'N Shore

Attractive blouses, when coordinated with your skirts in color, style, and texture, add variety to your wardrobe. Plan skirt and blouse combinations that will be appropriate for your activities.

under hard wear. School is an activity which is more formal than play but less formal than church, and school clothes should reflect this by being casual, neat, and fresh in appearance. While you go to school with people, the primary purpose of school is not social but educational. Hence school clothes should be chosen as background for schoolwork rather than for gaiety and for attracting attention.

The fabrics for school clothes to be worn in cold weather are made of wool, synthetics, blends, and heavy cotton in such fabrics as tweed, flannel, gabardine, velveteen, corduroy, and suiting. Lightweight and dressier fabrics, such as crepe, taffeta, velvet, satin, and brocade, are inappropriate for school.

Warm-weather clothing for school is made from such fabrics as gingham, chambray, poplin, calico, denim, seersucker, broadcloth, and linen. Summer fabrics inappropriate for school wear are organdy, net, dotted swiss, chiffon, and nylon sheer. Blouse fabrics for school wear should be washable and made of cottons, wools, synthetics, or blends. They may be knitted or woven. Very sheer fabrics are not appropriate for school blouses.

The style of wearing skirts with blouses, shirts, sweaters, and jackets and of wearing jumpers and simple dresses is usual in schools throughout the country. These are usually tailored, though not necessarily severe or unattractive.

Separates are ideal for school wear, because



they make it possible to have more variety in your wardrobe at lower cost. If, instead of two dresses, you choose two skirts and two blouses, selected as mix-and-match separates, you have the possibility of four different costumes. The addition of a harmonizing sweater or jacket raises your total number of possible ensembles to eight. Separates also make replacement less expensive. A worn-out blouse can be replaced more easily and less expensively than a dress with a worn-out top. A third advantage of separates for school wear is comfort. Most blouse-and-skirt ensembles permit greater freedom of movement than many dresses do. Sweaters and jackets make it easy to adjust to temperature changes. (See page 128.)

Another advantage of separates is being able to suit them to several activities. A plain dark skirt in simple style is a good basic item in any wardrobe, because it can be dressed up or down, depending on the occasion.

The blouses to be worn with your skirts should be selected thoughtfully, so that the combinations will give the effect of coordinated ensembles. The blouse, as well as the skirt, must be appropriate for the activities for which you will wear it. For school, rather simple styles are best, though they need not be severely tailored. For work, the type of blouse will be determined by the job you have and what is considered good taste in your particular place of employment—depending somewhat on the climate and the season of the year.

Plan to get blouses which will harmonize in color and line with the style of your skirts. A skirt which is complicated in design looks better with a plain blouse. A simple blouse may be worn with either a plain skirt or one of complicated design, but a blouse which is elaborate is complemented by a plain skirt. Watch also your combination of fabrics. A blouse of plain fabric looks well with a printed, striped, or plaid skirt but may also be worn with a skirt of plain fabric.

The textures of blouse-and-skirt ensemble fabrics should be harmonious. Bright colors and patterns should be carefully coordinated. Select colors that go well together. When combining plain with designed fabrics, check the color match from a distance as well as closely, to be sure it is a pleasant effect. Multicolored narrow stripes in pastel tones may be very gay in close view, yet give an effect of gray when seen from a distance. Red and white in small checks may appear pink from across the room. (Refer to Chapter 2 for suggestions on texture and color.)

Simple tailored jackets and sweaters in basic styles are an integral part of a mix-and-match wardrobe. Jeweled sweaters are inappropriate, although simple fashion details on a sweater are acceptable. Very bold designs and very bulky knits are more suitable for sports occasions than for school.



Courtesy Sepia

Special days at school require clothes that are a little dressier than everyday school wear, with stockings, heels, and less casual garments. Similar costumes are appropriate for many kinds of after-school jobs.

The accessories for school should emphasize the casual simplicity of school clothes. Belts, scarves, and ties add accent to your outfits. Costume jewelry should be kept to a minimum and should be carefully chosen to add a touch of color or decoration to a costume. Jewelry with precious stones is inappropriate for school. So also are bracelets or other novelty jewelry which rattle or jingle.

Comfortable shoes which support the foot well, have flat or low heels, and are durable and easily cleaned are required for school.

Generally, leather shoes are most durable. Shoes for occasional wear may be of fabric. In some sections of the country, socks or stockings are worn; in other sections they often are not worn. In some communities high socks or stretch tights are worn in cold weather.

The outer wear for going to and from school should give ample protection from weather, should resist soil, and should be easy to care for. Short sports coats are often worn for school and are appropriate if they give sufficient protection for weather extremes. Gay plaids and checks, as well as plain-colored fabrics, are attractive for school wear. Furs are usually not worn to school, but furlike fabrics are practical for jackets and coats.

Head coverings will depend upon the climate and the custom in your particular school. For protection, various styles of lightweight scarves in mild weather and warm scarves when it is cold are most popular, though hoods, berets, and other types of hats are sometimes in fashion.

Durable, washable gloves look well with school clothes and in cold weather are needed for comfort and to protect the hands.

In many climates rainwear is an essential part of a schoolgirl's wardrobe, and both plastic raincoats and all-weather coats are popular, as are boots, rain hoods, and umbrellas.

For special occasions dress a little more formally. If you are going to appear in an assembly program or represent your school in some other place, wear stockings and dress shoes instead of socks and very casual shoes. If your school is expecting guests and you have been asked to be a hostess, select clothes that are slightly less informal—a little more tailored—than you might select for everyday wear.

Sports clothes. Because there is so much emphasis on sports in today's world, sports-wear is an important part of most wardrobes.

Spectator sportswear is worn when you go to watch others participate in sports. There is fun and something festive in watching sports contests, and your clothes reflect this. They may be gay and cheerful but more tailored than party clothes and a little dressier than school clothes. Plaids, stripes, checks, and strong colors are all effective.

For a football game, heavy fabrics, warm wraps, and warm footgear are generally necessary. Lighter-weight fabrics, though still gay and colorful, are more suitable for basketball games, which are held indoors. Often stockings and shoes with heels are worn, but the custom in your community may be for flat shoes with socks or for no stockings at all. If no stockings are worn, foot socks prolong the life of the shoes and protect the feet.

Summertime spectator sportswear is gay but tailored. Shirtwaist dresses and jumpers or pleated or straight skirts worn with blouses or sweaters are appropriate. If you have clothes in your wardrobe which do not have to do double duty, you may choose something which requires more care than everyday wear, because you wear it less often.

Because spectator sportswear is dressier than everyday wear, yet not as dressy as party wear, it fits well into informal living. Spectator sportswear has come to be a term which describes a certain kind of costume, whether or not sports are involved.

Active sportswear, or play wear, is informal dress. Since it is suited to an informal occasion, happy-go-lucky, sporty clothes in gay, bold colors are appropriate. They should be suited to the particular sport in which you are participating. All sportswear should be comfortable and designed to permit freedom of movement. Sportswear should be sturdy and stand up well through repeated washings or cleanings.

For swimming you will need a comfortable



Courtesy *What's New in Home Economics* and Warren of Stafford

For the garments which require the largest expenditure of money, choose good quality and styles that will have lasting appeal. A coat in a basic classic style, such as this one, is an all-purpose coat that will last for several years.

swimsuit, a bathing cap, and some kind of wrap and sandals for getting to and from your swimming place.

Tennis requires tennis shoes and socks, and garments which allow great freedom of action—shorts, or short full skirt, and blouse.

Horseback riding requires pants and shirt. Levi's and bright plaid shirt are favorites for informal attire. Formal riding apparel consists of wool breeches, plain tailored shirt, fitted wool coat, leather gloves, derby, and leather boots.



Courtesy Evan-Picone

Clothes for active sports are determined by the particular sports in which you engage. All sportswear should be easy to care for, sturdy, comfortable, and designed to permit freedom of movement.

Picnic garb may be shirts and either shorts, Bermuda shorts, or slacks, with flat shoes and socks. It may also feature bright, full gathered skirts and blouses, with flat shoes and socks. The choice will depend upon how informal or how partylike the picnic is to be. If you like pants, choose the style which is most becoming to you.

Garb for bowling will depend upon the custom of your community. Whether you wear slacks or a skirt with a tailored blouse, select a style which allows freedom of motion. Flat shoes are required. Serious bowlers often buy special shoes for this sport.

For winter sports, warmth without bulk is important in your clothing. For skiing, sledging, and ice skating choose well-fitted ski pants, and windproof jackets or gay knitted sweaters, as well as mittens and warm footgear. If your ice skating is done on a rink where there are many spectators, as in some of the large cities, you may prefer tights and a short skirt to ski pants.

For roller skating, gay full skirts and blouses are a good choice, although some girls prefer slacks or pants.

Hiking clothes for mountains or woods must protect your arms, legs, feet, and ankles. Sturdy shoes which support your feet are important, and slacks and a long-sleeved shirt will protect you from the underbrush. A cardigan sweater which you can tie around your waist when you don't need it for warmth is convenient.

For camping it is usually necessary to include both warm- and cool-weather clothing in case of weather changes. Shorts are suitable for warm weather, and slacks, jeans, or Levi's—perhaps flannel-lined ones—for cool weather. Simple tailored blouses—long-sleeved flannel ones for cool weather, short-sleeved or sleeveless cotton ones for warm weather—are comfortable. For sunning, when you are not bathing, you will want a blouse with a scooped neckline or a midriff top. Sweaters are virtually a necessity for camping, and a warm jacket also is often needed. Sturdy shoes with closed toes and flat heels are the best choice. Dresses are usually not worn for camping, except that you may want to have one with you for an occasional trip into town or for a community dance. This will, of course, depend on where you are and what kind of camping you are doing.

A sturdy wrist watch, which is often essential, is the only jewelry worn for active sportswear.

Head coverings are used when needed, as, for example, a bathing cap, a scarf to keep the wind from blowing your hair, a knitted cap for warmth, a broad-brimmed beach hat to protect your face from the sun, a visor to keep sun and hair out of your eyes for tennis or golf.

Other accessories are best kept to a minimum. For the beach, a gay beach bag holds your paraphernalia. In other situations, your purse or carryall should be casual in style. For hiking, carry only things that will fit into your pockets, so your hands can be free.

Work clothes. You want to give a neat, uncluttered, poised, businesslike appearance for work. Clothing, then, should be simple and practical, becoming to the wearer but not distracting in style and detail. Your specific choice will depend upon your job and the community in which you live. In many places, conservative skirts and blouses are satisfactory. In others, suits or tailored one-piece or two-piece dresses are a better choice. A plain cardigan sweater may be used for additional warmth, or you may choose a jacket dress for accommodation to the temperature in your place of employment. Sheer blouses and dresses and extremely full skirts are out of place.

Stockings are worn for work, unless in your community it is the general custom to go without them. Shoes should be tailored with either flat or medium heels. If your job requires a great deal of standing, your shoes should give you good support.

Simple costume jewelry may be worn in a limited amount. Often a single effective accent will be enough. In no case should your jewelry dangle or jangle.

A coat, short or full length, is appropriate when needed, as is a tailored jacket—not a sports jacket—which harmonizes with the rest of your clothing. If a head covering is necessary, a hat is more appropriate than a scarf.

A special kind of clothing may be required in your work, for which the usual business costume is not acceptable. In such a case, choose what is suited for your particular kind of job. For baby-sitting, wear clothing suited to the activities in which you are likely to be engaged. If you have a summer job in the playground department of your community, wear simple play clothes which are not extreme in style but are suited to physical activity. If there are specific rules for dress at your place of employment, be sure you dress in accordance with them.

The effectiveness of your choice of clothing for work is lessened if you forget to be careful about other aspects of your appearance. Listed in the chart below are some common errors which employers say are made by inexperienced employees. Check to be sure that none of these is part of your appearance at work—whether it is a full- or part-time job.

SOME “NEVERS” FOR WORK

1. Never chew gum at work; this is a very conspicuous aspect of your appearance.
2. Never wear pin curls to work; if your hair doesn't hold up on a damp day, find a straight hairdo for such days.
3. Never wear sloppy shoes; your feet are part of your appearance; be sure they look trim and neat.
4. Never take your shoes off while on the job; if you find you slide your feet in and out of your shoes, try to break the habit.
5. Never go to work dressed for a party; plan to change your clothes for the party, wear a dress with a jacket that can be removed, or plan so that the “party” effect of your dress will be jewelry which you can add after work.

Clothes for social affairs. It is for social affairs that one's clothing is chosen to give an attractively lovely effect—pretty, dramatic, frivolous, and feminine. Ensembles for dressing up must be planned with great care if you are to make the best possible appearance on these occasions. All parts of the ensemble must be coordinated. Dressy clothes need not be expensive, and durability is not as important as it is in work clothes or school clothes, which are worn more often. Avoid a fussy, overdressed look. A basic dress or suit may be worn for many social functions. A basic dress is one which is simple enough in line and neutral enough in color to become a background for the accessories worn with it. This type of costume is more or less dressy, depending upon the choice of accessories.

Shoes with heels are preferable for most social affairs. A practical choice is a simple pump that can be worn with many outfits, rather than a fancy or bright-colored sandal that may be just right for one special dress but can be worn with nothing else.

Hats of some kind are necessary to complete many dress-up costumes. The selection that can be purchased or made is endless. Veils, bows, flower arrangements, or ornamental headbands and hair clips may be substituted for hats with some types of dress-up clothes and are preferred by many girls. Purses, too, vary in style and should harmonize with the costume.

The particular clothes you choose will depend upon the social activity.

For a formal dance, a full-skirted, waltz-length or full-length, formal is appropriate, with sparkling jewelry and perhaps a hair ornament. A simple velvet clutch purse or a beaded or satin evening bag to hold your accessories and make-up may be carried with most dressy clothes. Stockings and pumps or evening sandals complete the ensemble.

A wrap for evening wear is often a problem for a high school girl. Most high school girls have only occasional use for evening wraps and would rather—and had better—spend their clothing money for other types of clothing for which they have more use. In that case, of course, they must choose from their wardrobe something which will serve the purpose. It might be a shawl or stole or even a simple topcoat—provided it is not a sports coat. A waist-length jacket in velvet, velveteen, or fur-like fabric, suited in color and texture to the gown being worn, is another possibility. If the family's budget will permit, it is nice to have an evening wrap.

For an informal dance or an evening party, you can wear daytime dresses of dressy fabrics—taffeta, dotted swiss, crepe, chiffon, eyelet-embroidered cotton, batiste, organza, brocade, velvet, faille. For square dancing you can wear feminine full-skirted gingham and calico dresses or a blouse with a full skirt.

For a date, the clothes you wear will depend upon what you are going to do on the date. For a picnic date, wear play clothes. For a movie date, dressier clothes are indicated—a dress of synthetic or wool, or a skirt and blouse which are dressier than you might wear to school. Velveteen, taffeta, and crepe are all suitable fabrics for dressy skirts. Blouses with delicate or fine design, richness or sheerness of fabric, or superior quality of workmanship may be considered dressy. With sheer blouses, choose your lingerie carefully, for it becomes part of your outer appearance. Wear stockings and pumps. Remember you will be sitting for two or three hours at the movie, so clothes which will crush are not a good choice.

For a tea, a costume should be more dressy than for spectator sportswear but less dressy than for a party. An outfit might consist of a dainty dress or a plain suit with a soft blouse



Courtesy Her Majesty Underwear Co.

Pants and blouse or sweater make a comfortable outfit for evenings at home, studying or watching TV. Knit fabrics are especially practical because they are comfortable to wear, wrinkle-resistant, and easy to care for.

or scarf, stockings, pumps, gloves, purse, and hat. Jewelry for a tea is usually not as sparkling as for evening parties—pearls, rather than rhinestones or dressy colored beads.

For weddings and funerals, hats and gloves, as well as stockings, are musts. For a wedding the costume would be festive, and for a funeral the clothes should be quiet in tone and line and dark in color, except in localities where white is the custom.

When entertaining at home, your choice of

clothes will depend upon the kind of entertaining you are doing. If your guests are invited to look at TV, school clothes or gay-colored TV pants may be worn with brighter make-up and with gayer accessories than you wear to school. At most other events, your clothes as the hostess would be the same as you would wear as a guest.

Clothes for church. Most people wear somewhat more conservative clothes for church than for other activities. Remember that the main reason for going to church is to worship, so choose clothes which contribute to a graceful, refined, dignified, serene appearance. Such clothes are usually dressier, with more formal accessories, than for school but not as fancy as for parties. A simple dress and topcoat or a suit, stockings, plain pumps with heels, hat, gloves, and purse are usually worn. Your church costume may be enhanced by the use of an accent or two of costume jewelry, but do not choose anything which jingles or rustles.

Clothes for home. It is as important to dress properly for home activities as for activities elsewhere. Often this means changing your clothes when you get home, putting on something which is suited for the activity you are planning.

For housework, such as Saturday cleaning, wear simple, washable clothing which is comfortable and will not get in your way as you work. You may like shorts or jeans with a cotton jersey top, or a cotton shirtwaist blouse and a skirt. Comfortable shoes which fit the foot well are both safer and more comfortable than leftover dressy shoes or bedroom slippers. When you dress neatly and comfortably for the job of housework, you are more attractive to your family, and you help yourself to get at the work and get it done.

Study clothes should be comfortable in both style and weight, whether they be slacks and shirt, skirt and blouse, a brunch coat, or a



Courtesy Butterick Printed Patterns



Courtesy Her Majesty Underwear Co.

Your choice of long or short pajamas and the fabric from which they are made will depend upon the climate, the season, and your personal preference.

warm bathrobe. Old school clothes are often just right for study, because they have a feeling of comfortable familiarity which lets you forget them and concentrate on your studies. Lounge or play clothes may make you wish you were doing something else. If you wear your school clothes, you will be adding unnecessarily to their wear and tear, and you will have to clean and press them more often. Save your good

clothes for their planned use, so you will get better return on your investment in them. Save your lounge and play clothes for their planned use, so you will get better results from your study!

Lounging and sleeping apparel are essential in every girl's wardrobe. Attractive and comfortable lounging clothes are fun to have for informal evenings at home and should fit into

your situation. A velvet hostess gown may be beautiful, but you may have no use for it. Slim pants with a gay blouse may be better. Leisure coats may be long or short, heavy or lightweight, tailored or fancy. For sleeping, some prefer pajamas and some gowns; some like them long, and some like them short. Lightweight cottons are desirable for hot weather, but heavier cottons, nylons, and blends are better for cooler nights.

Gay flat slippers or mules are worn with lounging apparel. Leather is the most durable; you can also get straw, corduroy, terry cloth, felt, or satin. Choose a color to go with all of your lounge and sleep wear. Such slippers give very little support and should not be worn for housework.

Travel clothes. There are so many opportunities to travel these days that one has to take travel needs into consideration in planning a wardrobe. (See chart on page 122.)

If you are traveling to a destination where you will spend some time, you will need to have clothes to wear for the trip itself and for the activities you will engage in during your stay.

If you are taking a trip which involves constant travel, your travel clothes must be adaptable to the different kinds of things you will be doing en route.

Travel clothes are most practical if their lines are slim or moderately flared. They should have a tailored look, be crease-resistant, and require a minimum of care. Light colors show soil readily, and very dark-colored fabrics attract lint. Neutral tones, multicolors, and flecked fabrics are better for travel.

When traveling by public conveyance, as bus, train, or airplane, wear a suit, or a simple one- or two-piece dress with stockings, plain pumps, purse, and usually a hat and gloves. For cold-weather travel, wool jersey and tweed fabrics are crease-resistant and comfortable.

For warm-weather travel, cotton or synthetic jersey or suiting are practical. These fabrics pack well and resist wrinkling. Today, most public conveyances used for more than local commuting are air-conditioned, so in warm weather select a costume which has a jacket or a sweater, or carry a wrap.

You may wear the same clothing for traveling by private car that you would for traveling by public conveyance. However, in a car, you may wear shorts or jeans and simple blouses, with socks and flat shoes, if you prefer. Good taste demands that a skirt be worn for many types of sight-seeing or tourist activities and when entering a restaurant. Have a sweater in the car if a wrap is needed. A scarf will serve as a head covering or for protection from the weather.

If your travel includes an overnight stay in the train or in a hotel or motel, you will need tailored nightwear, including a dark tailored dressing gown. Soft folding slippers are both easy to pack and comfortable. If your overnight travel is in a reclining chair of a train or plane, you may carry an overnight bag and change in the lavatory to slacks, shirt, sweater, and slippers for sleeping. You may even put up your hair if you cover it neatly with a becoming scarf or cap which is tailored in appearance.

Ship travel is planned to include entertainment en route, so you will need to take active sportswear, spectator sportswear, and dressy clothes for dinner and evening entertainment. Check with a travel agency for specific suggestions.

The Clothes You Need

The clothes which you need in your wardrobe in order to feel well dressed depend upon your activities. Before you can plan effectively for a wardrobe which is proper for your needs, it is essential to have a clear picture of what your needs are.

FIFTEEN TIPS FOR TRAVEL CLOTHES

1. Write out plans for your ensembles. (See form on page 132.)
2. List clothing and other essentials as a reminder for packing.
3. Take as few clothes as possible for the different occasions.
4. Build your wardrobe around one color scheme.
5. Use the same basic colors as you are using in your current regular wardrobe.
6. Select basic garments that may be given a different look by changing an easy-to-pack accessory, such as a belt or scarf.
7. Get variety with few pieces by mix-and-match garments.
8. Choose easy-care fabrics that are wrinkle-resistant, shake or hang out without pressing, resist soiling, wash easily, and dry quickly. Test them for these qualities in advance, if possible.
9. Avoid bouffant skirts and petticoats and garments that take up too much room or would be crushed by pressure.
10. Provide clothing for rain and cool weather.
11. Include comfortable shoes—never take shoes which you have not worn.
12. Take a sweater for warmth without bulk and weight.
13. Limit jewelry and accessories to those which will be worn most.
14. Travel in clothes which can be worn after you arrive at your destination.
15. Pack clothes correctly, and care for them en route. (See pages 214 to 216.)

Start with a list of your own activities, and indicate, in the light of this chapter and your own experience, the articles of clothing which are appropriate for you for these activities.

Be sure to include the number of undergarments which will provide sufficient changes for cleanliness. As frequent laundering and alternate wear of these items increase their life, it is advisable to have three of each. This will give you one to wear, one to wash, and one to rest. (The form on page 123 is suggested as a possibility.)

Taking Your Inventory

The next step in developing a sound wardrobe plan is to make an exact record of the clothes you already have which you expect to continue to use. This complete list of items on hand is called an inventory.

An inventory gives you a clear picture of your wardrobe. Just as a businessman needs exact records of what he has on hand before he can measure the success of his business and make plans for the coming year, so you must inventory your present wardrobe before you can plan wisely to meet your needs. Inventory taking is time-consuming and may require an entire morning, afternoon, or evening, but it is essential, because it is the basis for making your wardrobe plan.

As you make your inventory, evaluate each article of clothing on the basis of its usability. Items no longer usable should be discarded.

Evaluating the Clothes You Have

It is essential to inspect your present wardrobe carefully so you can get optimum use from it. Sort your clothing. Indicate in some way which items are completely wearable and which need some repair. If you find, as you go through your dresser and closet, some clothes which are no longer wearable, put these to one side.

Clothes that are wearable. If, as you check, you find a garment that is in completely wearable condition, list it on your inventory; then put it back in its place.

MY IDEAL REQUIREMENTS

Activity	Outer garments		Shoes and Hose	Undergarments	Accessories
	Indoors	Outdoors			
School	Skirts Blouses Blazer Cotton dress Jumper	Winter coat Between jacket Rainwear	Flats Socks	Panty girdle Bras Slips Panties	Purse Billfold Scarves Belts Pins Beads Gloves
Sports:					
Spectator					
Active					
Work					
Social					
Church					
Home:					
Housework					
Study					
Lounging					
Travel					

Clothes that can be made wearable.

You may find many articles of wearing apparel which would be wearable with a little fixing on your part. List these on your inventory, but indicate in some way that repair is needed. You may want to keep a separate list of articles which need repair, indicating the repair to be made. Or you may prefer to keep these articles together some place until you have completed the mending.

Plan an evening or a Saturday afternoon sewing bee for yourself, and get all the little sewing jobs done at one time. Be thorough—take care of every missing snap, loose button, and split seam as well as torn hems and uneven hem lines.

Consider the possibility of altering or making over those items which have good fabric but are no longer wearable as they are. For example, long sleeves might be shortened or a new collar might be added. If you find possibilities for creative repair, put the items aside, and plan to do these larger jobs as the season for wearing them approaches.

Clothes that are no longer wearable.

You will probably find in your wardrobe some clothes which you can no longer wear. Perhaps you have outgrown some. Others may be worn out, or you may be tired of them.

Give away items which you can no longer use but which someone else might still be able to wear—give them to your sister, your cousin, a friend, or to your favorite charity. Each item you give away should be in wearable condition, freshly cleaned or washed, and pressed.

Clear out items which are taking up storage space but which have no further wear in them. Some of these might be used in hooked or braided rugs. Give them to a hooked-rug enthusiast. Perhaps some can be used as cleaning cloths. Cut off buttons, cut the garment in pieces of convenient size, and put them away. If you can think of no further use at all for an article of clothing, discard it.

Listing the Clothes You Have

To make your inventory, use a form just like the one you used to list your ideal requirements. It is convenient to use the same categories on your inventory, but under each category list specifically the garments you now have. Decide on some way to distinguish quickly between your ideal requirements and your inventory—print the ideal, and write your inventory; or write the ideal in one color and your inventory in another color or in regular lead pencil. Refer to the form "My Clothing Inventory" on the opposite page as an example. This listing of the ideal requirements and the inventory makes it possible to compare what you have with your ideal requirements, thus showing the requirements which may be lacking.

Take your inventory right where your clothes are. Go at it systematically. Empty one drawer at a time. Put like articles together, and put them neatly back in the drawer after you have listed them on your inventory. Then inventory the garments in your closet. Arrange them in an orderly way, listing them as you go.

Write each item in the correct category on your form with enough description so you can identify it readily. For example, you may list a plaid wool skirt under "School." A navy flannel pleated skirt may be listed under either "School" or "Work." Don't forget to indicate on your form the items which need repair.

Making Your Wardrobe Plan

A wardrobe plan is the secret of being well dressed. It helps you to use the things you have; it helps you to decide what needs to be added; and it points the way to making better use of your resources. Because each individual has different needs, resources, and personal preferences, each wardrobe plan must be individual. The wardrobe plan is the basis for setting up a budget that will be workable and satisfactory.

MY CLOTHING INVENTORY

Activity	Outer garments		Shoes and Hose	Undergarments	Accessories
	Indoors	Outdoors			
School	<u>Skirts</u> green flannel navy pleated red plaid * brown tweed <u>Blouses</u> tan shirt white shirt red jersey <u>Jumper</u> plaid	<u>Coats</u> navy winter rain plaid jacket <u>Sweaters</u> red white	<u>Flats</u> brown black 3 pr. <u>Socks</u>	<u>Panty Girdle</u> <u>Panties</u> 2 cotton 1 rayon <u>Slips</u> 2 white 1 navy <u>Bra</u>	<u>Purses</u> tan straw brown leather Billfold <u>Belts</u> brown leather black patent <u>Pins</u> silver gold wood <u>Pearl Beads</u> <u>Gloves</u> white cotton black wool red mittens <u>Bracelets</u> chain band <u>Headbands</u> red
Sports:					
Spectator					
Active					
Work					
Social					
Church					
Home:					
Housework					
Study					
Lounging					
Travel					
	* needs repair				

Your Needs

To be adequate, a wardrobe must include the garments, footwear, and accessories which will keep you suitably and attractively dressed at all times. This does not mean a large wardrobe or an expensive one. It does mean one which provides the right things for all occasions, including enough to take care of such emergencies as damaging a garment temporarily.

The items you must obtain to make your wardrobe satisfactory will be those which an analysis of your activities shows are needed and an inventory shows that you do not have. You determine this by making the following comparison.

Compare clothes you have with what you need. Use your form "My Clothing Inventory" as your point of departure. Consider each key garment in the column headed "Indoors," and plan what you will wear with it for a complete ensemble which you feel will be becoming to you.

You may want to write the items of your inventory on separate slips of paper and arrange and rearrange ensembles experimentally. You may also want to spend time trying on different combinations of the clothes you already have. Make a record of the ensembles you feel are successful.

The more compact your wardrobe and the more interchangeable it is, while still providing appropriate clothes for each of your activities, the easier it will be for you to appear well dressed at all times.

If one dress has to meet more than one kind of need, plan for a basic dress. When you are on a limited clothing budget or when you have heavy demands on your clothing budget for certain specialized kinds of clothing, a basic dress is practical for the activities in which you participate less frequently. It can provide for a maximum number of different uses with

minimum investment. Basic dresses and mix-and-match items make it possible to have more costumes with fewer purchases. Accessories should be planned so as to be interchangeable with different garments, thus making the most use of your accessories as well as varying the appearance of the garments in your wardrobe.

The use of a basic color in your wardrobe serves as a background or foundation for your entire wardrobe, and makes possible the combining of your favorite colors with it. Because a coat is the most expensive item in your wardrobe and because it is worn with so many other garments, its color should be the basic one. Choose your coat to harmonize with the colors you like and those you wear well. Avoid the same basic color for your spring and winter coats, or it will become monotonous, and both you and your friends will tire of it. The best way to change the basic color of your wardrobe is to introduce gradually garments of a color that will harmonize with what you have and also with the new basic color you are planning to use. An example would be the purchase of a yellow dress to wear with a navy coat you have and which will also harmonize with a brown coat you expect to get.

Plan your ensembles. The form "My Ensemble Plan" on page 132 is suggested as a useful form for writing down the ensembles you have planned. Include sufficient description of each item to identify it easily. If you use colored papers or colored pencils to indicate on your form the exact colors of your wardrobe, it will be easy to check the additional colors needed to improve your over-all plan. If the same colors are mounted on a card or in a small notebook and carried in your purse, you will find it convenient in matching

Today's lounge wear can be attractive as well as easy to care for. This attractive robe is a blend of wool and nylon which makes it warm, wrinkle-resistant, and washable.

Courtesy Milliken Woolens Inc.





Courtesy Bobbie Brooks, Inc

Garments that are coordinated in style and color multiply the ensemble possibilities of a wardrobe. These blouses, skirts, and pants make possible many combinations that will be appropriate for different activities and give variety in the wardrobe. Mix-and-match coordinated separates are ideal choices for school, sports, and casual social occasions.

articles when shopping. When you find that to complete an ensemble you need an article which you do not have, add it to your form and draw a circle around it. Think about this form, and work with it until you have planned appropriate and becoming ensembles for each of your activities, making as full use as possible of the clothing you already have in your wardrobe.

List items you need to obtain. The circled items on the form "My Ensemble Plan" will indicate the items you would like to get to complete your ensemble. When you have cut down the number of the circled items to a minimum, make a list of them. Now you will have to plan how you are going to obtain these items. If you cannot get all the items at once, decide which ones you need most—which of those circled will do the most for your wardrobe. This will help you avoid having too many of one kind of garment and not enough of another kind.

Your Plan for Spending

Having decided what you need for your wardrobe, the next step is to plan how you are going to meet these needs. Before you make your plan, review all the possibilities. A wise plan for spending makes use of all the ways and means at one's disposal.

Consider your resources. There are many resources in addition to money which can help you obtain the clothes you need.

Imagination is a resource which many use skillfully. Do you use it? Imaginative use of what is at hand often resolves what seems to be a lack. Could you use scarves and belts for variety in your wardrobe? This costs less than buying more skirts and blouses. Perhaps your inventory shows there is a perfectly good dress in your closet which is somewhat outdated in style. Can you see ways to bring it up to date? Can you take in a waistline, remove the collar,



Courtesy Macshore Classics, Inc.

Blouses in attractive styles add pleasant variety to the wardrobe at a minimum of cost. The details of a blouse should flatter your face and your figure. For help in buying blouses, refer to the Check Lists on pages 158, 159, and 162. (See also "Standards of Fit for a Blouse" on page 354.)

plan a different neckline, change the sleeve length, and thus have a new dress for an old one? Can you take out worn sleeves, cut the neckline and armseye in oval shapes, and have a jumper?

Imaginative trims and patches may be used to cover worn spots. Figures, flowers, etc., in felt, wool yarns, or ribbon trims in decorative



Courtesy Garland Knitting Mills

Because sweaters vary so much in style and color, they can be used with a wide variety of other garments to add versatility to a wardrobe.

shapes can be applied so as to add to the life of the garment.

Time is a resource which is more important to you than money, if you have more of it. Taking time to plan, to shop wisely, and to take proper care of your clothes can make the difference between a coordinated wardrobe and one which is not satisfactory. Does your wardrobe contain such items as a pretty sweater but no skirt to wear with it, or a fancy dress you just could not resist but for which you have no need?

Investing a few minutes to remove a spot may save the cost of dry-cleaning a garment; or repairing the tiniest rip or tear may prevent greater damage. Strengthening fasteners or seams on a new garment takes a little time, but it prevents the loss of a button and the ripping

of the seam, which would require both time and money to replace and repair.

Ability to sew is a valuable resource. It enables you to take advantage of many ways of gaining greater satisfaction from your wardrobe. Do you have the sewing skill to keep your clothes in good repair? Can you buy an inexpensive garment and with your sewing ability make it look like a more expensive garment and one that will wear better? Can you change a garment to make it more attractive? Can you remodel your clothes when necessary? Can you make some of your clothes?

You can learn this skill. Part Two of this book is planned to help you learn to sew. Consider what this will be worth to you. Your sewing ability will make it possible for you to:

1. Make new garments.

The right selection of accessories can create distinction in a costume. Colored shoes may provide an effective accent.

2. Reinforce ready-made garments. (See chart on page 210.)
3. Keep your clothes in good repair. (See chart on page 197.)
4. Renovate a garment. (See page 211.)
5. Remodel any garment that warrants the time. (See page 213.)
6. Alter and fit ready-mades. (See Chapter 14.)

Help from others is an important resource. Sharing of talents and abilities with your family and friends helps both you and them. Help your sister do the dishes so she can take time to level the hem of your dress for you. If you and your mother or you and a friend can sew together, you may accomplish more in less time than if you work separately. If your brother is talented in art, he may help you to design the decoration for a blouse which will make it look like an exclusive boutique item. In return, you might use your sewing talent to add to his wardrobe; make him, for example, a sport shirt which he would very much enjoy having but feels he cannot afford to buy ready-made. (See Chapter 19.)

Knowledge of buying is essential in obtaining the clothes you need. Thorough understanding of your needs and of what is available in the stores makes it possible for you to purchase what is satisfactory for your purpose at the most nearly suitable price. If you could total the amount spent for each item listed in your inventory, you would realize what a large investment has been made in your wardrobe. Suppose 10 cents or 50 cents or \$1 or \$5 more than necessary were spent on each of several items. This would very quickly come to an amount you could use to better advantage in some other way. Purchase of a "bargain"



Courtesy Sandler of Boston

which does not fit into your wardrobe is just as wasteful as paying more than necessary for something you need.

Studying how to buy and practicing buying will develop your knowledge of buying and your ability to use this resource to advantage. Chapter 5 deals with this topic.

Money is a resource which you will use in addition to the other resources at your disposal. Where does this money come from? One source is your share of the part of the family income which is spent for clothing. Other sources are your allowance and your own earnings. Many girls use money they earn themselves to augment the family expenditure on their clothing, or they take the entire responsibility for their own wardrobe so that the family income can be used in other ways.

Perhaps your family is not ready to have you take all the responsibility for purchasing your own clothes. There is wide variation in family practices in this respect. In some families the mother does all the purchasing; in others, the father does it; and in still others, the daughter does her own purchasing. Perhaps you are some place in between, with your father, your

MY ENSEMBLE PLAN

Activity	Key garment	Coat and Jacket	Sweater and Blouse	Shoes and Hose	Under-garments	Accessories
School	Plaid jumper	Matching plaid jacket Navy coat	Red jersey	Black flats Socks	Bra Panties Navy slip	Red scarf <u>Red purse</u> Chain bracelet Red headband Red mittens
Sports:						
Spectator						
Active						
Work						
Social Movie date	<u>Royal blue dress</u>	Navy coat		Navy pumps Nylons	Panty girdle <u>Bra</u> White slip	Red gloves <u>Red purse</u> Gold pin Band bracelet
Church						
Home:						
Housework						
Study						
Lounging						
Travel						



Courtesy Betty Barclay, Linsk of Philadelphia

Dresses for social functions may be dressy because of the design of the garment, the type of the fabric, or the accessories.

mother, and yourself all sharing in the decisions of how much is to be spent and for what. Regardless of your present situation, some day you will be buying all your clothes, and eventually you may have the responsibility of buying the clothes for your husband and children. Therefore, it is important that you learn how to buy wisely.

Decide whether to make or to buy. One of the first decisions about new clothing is whether to make your own clothes or to buy

them ready-made. For some items of wearing apparel, this decision is quickly reached, for it is not practical in most situations to try to make at home such articles as shoes, stockings, lingerie, and girdles. For many items of wearing apparel, however, you have a real choice. Is it better to make your skirts and blouses or to buy them? What about dresses, suits, and coats? What about your accessories—scarves, purses, and hats? The value of your time, the total cost of the materials required, as well as the suggestions in the chart on page 135, may help you decide. If your decision is to buy instead of to make a garment, you will want



TO MAKE OR TO BUY

Make new garments when:

1. You have the ability and experience to assure success.
2. You get great enjoyment from sewing, and it is a creative hobby for you.
3. Sewing equipment and a satisfactory place to sew are available.
4. You can't find what you want in ready-to-wear at the price you can pay, and you can find the fabric for that price.
5. The fabric is already available, for example, as a gift, or when you can get the fabric at a much lower price, as in a mill-outlet store.
6. You have a special fitting problem which makes the altering of ready-made garments impossible or impractical.
7. You want individuality of style or fabric.

Buy new garments when:

1. Time for sewing is limited.
2. No sewing machine is available, and the expense of buying or renting one is too great.
3. An exceptionally good buy in a ready-made garment is available.
4. The difficulties of handling the fabric or of making a garment of complicated design are beyond your sewing ability.
5. The cost and value of a ready-made garment and a similar garment you would make are the same.



Courtesy, Teen Magazine

This girl has planned clothes that are adequate for her activities. She has added to what she had on hand sufficient new garments which are coordinated and interchangeable to give her a compact wardrobe as far as the outer garments are concerned. To make it complete, she will have to add some undergarments and sleepwear. Your wardrobe plan may include different types of garments because each individual's needs, resources, and personal preferences will be different.

to study Chapter 5. If your decision is to make a garment, see Part Two of this book for directions on the making of any garment you are likely to need.

Make a budget. Just as planning is important in being well dressed, so planning is important in the wise spending of money for your clothes. By making an orderly financial estimate of your clothing expenditures, you will be more likely to get the kind of wardrobe you would like to have with the money you have available. A budget is an estimated plan for proposed spending. Whether you realize it or not, you already budget your time,

formal is the most elaborate dress in a girl's wardrobe—and it may be either short or full length. Sparkling jewelry, hair ornaments, a fancy purse, and evening shoes complete the ensemble.

Courtesy, Nadine Formals

your energy, and your money in some way, at least informally, for you decide by what you do how you spend these resources. Past experience is the best basis there is for planned spending. Any records you have of your purchases will be of help to you.

When you consciously plan a budget in advance, you have opportunity to weigh the different demands on your resources and to decide how they may best be used to meet your needs. A written budget for clothing expenditures helps you to be sure that you will not spend too much for one item and have nothing left for something else which you also need. Some adjustments may be necessary from time to time, but it is easier to make these when you have a written plan, because you can see exactly what they will have to be and how they can be made.

Estimate your monthly needs for clothing and the money available to you each month. The form "Monthly Needs and Resources for Clothing" on page 139 suggests ideas for such a list. Estimate the cost of each item you write down. Note also whether it may be a gift, whether you would buy it ready-made, or whether you plan to make it. Remember that the cost of caring for your clothes and grooming expense must be paid for out of your clothing budget. Each time you use your spending money to buy a pin or a bracelet, hair clips, or a lipstick, you are spending money from your clothing budget. Fill out a form for each month of the year. This gives you a list of what you must plan to get for your wardrobe each month during the coming year.

Anticipate large expenditures that will take a big part of your clothing budget. Save ahead for such items as coats, suits, or better dresses, reserving a certain portion each month so that you will have the needed amount when you are ready to make the purchase. Adjust your needs so that you do not have to buy a winter



coat and a spring coat in the same year. This kind of planning makes it possible for you to obtain the large items on your list without upsetting your normal expenditures or those of your family. It can help you to avoid going into debt and give you the assurance of knowing ahead of time where the money for a specific purchase is going to come from. Plan some reserve also for unexpected expenditures, such as an exceptional bargain you want to take advantage of or a torn dress that has to be replaced.

Estimate your available income for clothing, whether this clothing money comes from one source or several and whether it comes in each week, each month, or at irregular intervals. If you are on a clothing allowance, this will be the same amount each month. If you buy your own clothes from money you earn, list the amount you want to spend from your earnings



photos courtesy Butterick Printed Patterns

Successful ensembles are built around a key garment with all other articles in the ensemble chosen to harmonize with it, as in these costumes — one for school and the other for a movie date. The key garments of plaid jumper for school and blue dress for a movie date are listed in the form “My Ensemble Plan” on page 132. In each case the ensemble has been completed with appropriate articles from “My Clothing Inventory” on page 125. The same key garments and accessories may also be used when planning other ensembles.

each month for clothing. This amount may be larger before school starts in the fall and at the beginning of each season than it is for the other months. List on the form what is available to you for each month.

Relate your yearly needs to your money on a form “Clothing Budget for the Year” as on page 140. Enter on it the information from the monthly forms—your needs and the amount of money available to you each month. This is the beginning of your clothing budget for the year. It lists your proposed clothing needs for the year in the different clothing categories and itemizes the estimated expenditures by months. Totaling the columns horizontally gives you the amount of your proposed expenditures for each category of clothing. Totaling the columns vertically gives you the total amount you need each month.

Make adjustments on your form that are

readily apparent. You may adjust the price you estimated for a garment. You may change the quantity or the quality which you plan to get. You may decide to change your habits. In order to have more money to spend on other articles of clothing, you may decide to wear socks instead of nylons to school, dark washable cottons instead of garments which require dry cleaning, or a coat that does not show soil rather than a light-colored coat. If expenditures in one month are heavy and in another month light, you may be able to move some of your proposed purchases from a heavy to a light month. You may decide to earn some money in the summer to help pay for your back-to-school wardrobe. This is your clothing budget for the year.

Keep a record. Not only must your plan include your proposed expenditures, but it must also include provision for a record of

what you actually do buy and how much you spend for it.

It is businesslike to keep records of spending. Records make it possible to evaluate your expenditures. A constant check on your spending and saving enables you to judge the progress you are making in carrying out your plans. Records will show the number of each item you bought in a given year and what you paid for it. You can make comparisons between your estimated and actual expenditures. From this you can develop a pattern for your spending. Your pattern of spending will change as your mode of living changes. For example, both your needs and your resources will be different in high school, in college, as a career girl, or as a wife and mother. At the beginning of each new period records are particularly important to provide you with a basis for adjusting your plan until it is realistic and satisfactory.

Making a budget and keeping a record of your expenditures is an important part of wardrobe planning. It will help you to evaluate your spending and to plan wisely to meet your wardrobe needs. (See examples on pages 140, 142-143, and 144.)

Courtesy Chicago Public Schools



You can develop any form for your record which best suits your needs. The most useful records are those that are simple and clear. The form you choose should be one which is easy to keep and which shows, in an orderly way, what you need to know about your clothing expenditures. A simple listing of your expenditures as you make them may be a beginning. After a period of time this list may suggest a classification of articles and the amount of space which should be set up on the record for each. Whatever form is used, it should be kept in a convenient location, so that it is easy to refer to frequently.

Because a continuous comparison between your clothing budget and your clothing expenditures is desirable, your budget and your record of expenditures should be kept together. To keep such a record, use a form like "Record of Income and Expenditures for Clothing" on pages 142 and 143. Transfer the estimated amounts for both income and expenditures from the form "Clothing Budget for the Year." Keep the record with dates and amounts of (a) the income received, listing the source, and (b) the expenditures made, itemizing the purchases and listing each in the proper classification. You might find it helpful to carry a small notebook in your purse to jot down any purchases you make. Later you can enter these on your form.

At the end of each month draw a line across the form and make a summary, using the form shown at the bottom.

The form "Clothing Accounts for the Year" on page 144 is suggested to give you a complete picture for the year. Entries on such a form are made at the end of each month. Keeping your form up to date will show you at any time the exact state of your clothing finances. It can also be a guide in managing your clothing budget and expenditures for the succeeding year.

MONTHLY NEEDS AND RESOURCES FOR CLOTHING

Needs for <i>January</i>	Estimated cost	Ways of meeting needs		
		Purchase	Make	Gift
Outer garments:				
Indoors <i>wool skirt</i>	<i>6.00</i>		✓	
Outdoors <i>tweed coat</i>	<i>25.00</i> <i>(buy on sale)</i>	✓		
Shoes and hose <i>2 pr. nylons</i>	<i>2.00</i>	✓		
Undergarments <i>1 pr. pajamas</i>				✓
Accessories				
Clothing				
Grooming <i>Shampoo</i>	<i>1.00</i>			
Reserve fund	<i>5.00</i>			
Total needed	<i>39.00</i>			
Estimated income	<i>15.00</i>			

CLOTHING BUDGET FOR THE YEAR

Needs	Estimated Expenditures and Reserve					
	January	February	March	April	Etc.	Total
Outer garments:						
Indoor	Skirt 6.00					
Outdoor				Spring Coat 35.00		
Shoes and hose	Nylons 2.00					
Undergarments		2 bras 4.00				
Accessories		Navy purse 3.00				
Clothing Care			Dress cleaned 1.50			
Grooming	Shampoo 1.00		Hair - 1.50 cut	Lipstick .79		
Reserve fund	5.00	5.00	5.00			
Total needed	14.00	12.00	8.00	35.79		
Estimated income	15.00	15.00	15.00	15.00		

Learning Experiences

Setting Your Requirements

1. Make a list of the different types of activities in which you take part. Clip from fashion magazines pictures which illustrate good outfits for each of your activities.
2. Set up an exhibit for the school display case of a well-planned ensemble for a stated activity in which girls in your school are likely to engage. Example: clothes to wear when (a) representing the school at an all-city conference, (b) attending the senior prom, or (c) participating in a school assembly program.
3. Make a list of the garments in your last season's wardrobe. Tell the class in what ways it met your needs for the season, for your activities, and for different types of occasions. What changes would you like to make for another year?
4. Plan two groups of mix-and-match garments, coordinated in style and color. Collect samples of fabrics for them, obtain pictures of patterns, and figure the cost for each group.
5. Bring in different kinds of costume jewelry for exhibit and evaluation with regard to appropriateness for different types of costumes and occasions. If you have pieces of jewelry at home that you are not wearing, get the opinion of the class as to when or with what you might wear them.
6. Plan a travel wardrobe, including undergarments, for each of the following trips: (a) taking a plane for a week's visit with your married sister who has two small children and lives near a lake where the children are learning to swim, (b) traveling by train to spend several days in a city sight-seeing and staying in a hotel, (c) driving through a nearby national-park area for a week's vacation with the family, and (d) going by bus on a three-day camping trip with a club group.
7. Divide the class into groups, and have each group spend a month obtaining information on the clothing needs of one of the following

persons, and then report the findings to the class: (a) a baby, (b) a preschool child, (c) an eight-year-old boy, (d) a twelve-year-old girl, (e) a young teacher or a secretary in an office, (f) a homemaker with two young children, (g) a college girl living away from home, or (h) an elderly person.

8. After viewing a film or filmstrip on the subject of clothing for a family, discuss the factors that will determine what is your fair share of the family's clothing budget. Decide what you can do to make the best use of the money you have to spend for clothing.
9. Use a form like "My Ideal Requirements," page 123, to list the clothes that you need for the activities in which you take part. List shoes, undergarments, and accessories for each of the outer garments.

Taking Your Inventory

10. Take an inventory of the clothes you have. Use a form like "My Clothing Inventory" on page 125. Evaluate all garments, and sort them into groups of "wearables" and "soon to be wearables." List these on your inventory, and indicate in some way those which need repair. Discard those which are no longer wearable.
11. Bring to class a garment from your wardrobe which is too good to throw out but which you are not wearing. Model it, and have class members help you decide what might be done to make it wearable.

Making Your Wardrobe Plan

12. Plan complete ensembles for your various activities. Combine the garments in your inventory to make coordinated outfits. If there is something which you do not have and which you consider necessary to complete an ensemble, list it on your plan, and draw a circle around it to indicate that it must be added. Make a list of these items.

RECORD OF INCOME AND

From Jan. 1 196

INCOME			EXPENDITURES			
Source	Amount Budgeted	Amount Received	Date	ITEMS PURCHASED	Amount Budgeted	Amount Spent
			1/5	Skirt	\$6.00	\$4.00
				Nylons	2.00	1.79
			1/12	Shampoo	1.00	.89
Gift		\$5.00	1/18			
Work	\$15.00	\$15.00	1/31	Reserve fund	5.00	5.00
Total	\$15.00	\$20.00			\$14.00	\$11.68

SUMMARY

Income		Expenditures	
Budgeted	<u>\$15.00</u>	Budgeted	<u>\$14.00</u>
Received	<u>20.00</u>	Spent	<u>11.68</u>
Difference	<u>+ 5.00</u>	Difference	<u>+ 2.32</u>
		Total Income	<u>\$20.00</u>
		Total Expenditures	<u>11.68</u>
		Balance	<u>\$8.32</u>

EXPENDITURES FOR CLOTHING

to Jan. 31 196

AMOUNT SPENT BY BUDGET CLASSIFICATION

Outer garments	Shoes and Hose	Under-garments	Accessories	Clothing care	Grooming	Reserve fund
\$ 4.00						
	\$ 1.79					
					\$.89	
						\$ 5.00
\$ 4.00	\$ 1.79				\$.89	\$ 5.00

CLOTHING ACCOUNTS FOR THE YEAR

	January	February	March	Etc.
Expenditures:				
Balance from previous month				
Income received for month	\$20.00			
Total amount available	20.00			
Total expenditures	11.68			
Balance for use in subsequent month	8.32			
Reserve fund:				
Balance from previous month				
Put in reserve fund	5.00			
Total amount in reserve fund	5.00			
Purchases from reserve fund				
Balance in reserve fund	5.00			

13. Bring accessories to class to show different ways that a basic dress can be changed in appearance and usefulness. These might include changes of jewelry, the use of flowers or scarves, adding a jacket, a change of belt, or, if the dress is a jumper, different types of blouses or wearing the jumper without a blouse.
14. Plan two complete wardrobes, each with a different basic color. Mount pictures from magazines for illustration, and arrange a bulletin-board display of the best ones in the class.
15. Plan how you are going to meet the needs which you listed on the form shown on page 139 in your wardrobe plan. Evaluate all your resources and decide whether you are going to make or buy the items that you need. Then make a shopping list of the items.
16. Compare the cost of a ready-made garment that is similar to a garment you are making in your clothing class or at home.
17. Investigate the cost of having a store, a dress-maker, or a tailor make alterations on ready-to-wear garments. Report to the class the cost of as many of the following alterations as you can get information on: (a) changing a hem; (b) re-setting a sleeve; (c) correcting the location, length, or slant of darts; (d) changing the waistline of a dress or the band of a skirt; and (e) replacing a zipper.
18. Compare the total cost of a white or pastel coat originally costing \$19.98 which has to be cleaned six times a year with the total cost of a dark-colored coat purchased at the same price which needs cleaning only once a year.
19. Write an article on the merits of wardrobe planning, to be published in the school paper.
20. Have a style show in which each girl models an ensemble, using the garment she has made in class as the key garment.
21. Make a budget for your clothing expenditures for at least two or three months. Use a form like "Monthly Needs and Resources for Clothing," page 139, for the detailed planning for each month. Combine the monthly estimates on the form entitled "Clothing Budget for the Year," page 140. Make whatever adjustments may be necessary in the estimated expenditures and relate the income to the expenditures.
22. Keep a record of the income you receive and the amounts you spend. The "Record of Income and Expenditures for Clothing" on pages 142 and 143 is a convenient form. Summarize your records each month on a form similar to "Clothing Accounts for the Year" on page 144.



5

Buying Your Clothes



AFTER you have planned your clothing needs and know what you have to buy and how much money you can spend, your next step is to buy the clothes which will best meet your needs. Intelligent buying fulfills your wardrobe requirements with clothes that will give good service and that you will enjoy. It is as important to a successful wardrobe as any part of your clothing plan. Successful buying includes wise shopping, awareness of your own clothing standards, and acceptance of your responsibility as an intelligent consumer.

Wise Shopping

The ability to buy wisely is developed through study and experience. All you have learned about fabrics and about color, line, and design in clothing will help you when you shop for clothes. Experience in sewing will help you to develop judgment about fit and workmanship that will enable you to select ready-made garments more wisely. Every purchase you make should teach you something about buying in the future.

A plan for your shopping helps you to use

your time and money to best advantage and ensures that you buy the garments which will add the most to your wardrobe. The list of what you need to buy, with an estimate from your clothing budget of the cost of each garment, should be your shopping guide to be followed as closely as possible. It may be wise first to look around with no intention of buying, to become familiar with what is in the stores. Then, after you have compared values, you can go back to make the actual purchases. Take time to think through the questions of when, how, and where to shop for the garments you need to buy, as well as what to look for. Aimless shopping is tiring and time-consuming. Thoughtless, hurried, or impatient shopping often results in your spending money without getting what you want.

When to Shop

Your needs will usually determine the time for you to shop. However, it is sometimes desirable to consider other factors in deciding when to shop.

Time. Shopping is easier and quicker when done in the morning than in the afternoon, and in the early days of the week rather than on Saturday, because the stores are less crowded. When a special sale has been advertised, you are more apt to have a wider choice of size, style, and color early in the sale. If possible, avoid shopping when people who work must shop, such as at noon and just before closing time. Allow enough time so that you do not have to rush.

Season. If you know you will need a certain garment, plan to shop for it early in the season during which it is to be worn. You will find fresher merchandise and a wider selection than you will later on. During peak selling periods, such as before the opening of school and at Christmas time, stores have their biggest and best selections of merchandise.

When you need a garment for a special occasion, such as a prom, graduation, or a recital, shop for it well in advance. Hurried shopping and quick decisions often result in unsatisfactory purchases and are thus wasteful of time and money.

When you shop for an outer garment, plan to shop at the same time for the accessories or undergarments you will need to wear with it, if you do not already have them. Then you can coordinate your selections with the garment on one trip and avoid the risk of having to return articles because they do not fit or match.

Sales. Special sales often mean considerable savings. Sometimes a store reduces the

A successful shopper has a plan for shopping—she knows her needs, what she wants to buy, and how much she can afford to spend. She is courteous, well groomed, and comes dressed to try on the type of garment she is looking for.

From *Better Living*. Courtesy Du Pont



price of certain merchandise to dispose of it and to make room for new items. At other times a store may have been able to make what is called a "special purchase." Stores may have stimulation sales on certain items at a set time each year during slack seasons. Examples are August fur sales and May hosiery sales.

Sales mean savings only when the following conditions are met:

1. If you have immediate or near-future need for the merchandise
2. If the color and style fit into your wardrobe
3. If the garment fits you correctly or requires only minor alteration
4. If you can pay for it without adding interest or carrying charges which offset the savings

How to Shop

Shopping can be pleasant as well as successful from the standpoint of your wardrobe and budget. While shopping, you have certain responsibilities to yourself, to the salespeople, and to other shoppers.

What to wear. You will gain the attention and respect of the salesclerks if you dress appropriately for shopping. Wear what is generally acceptable in your community. This is likely to be something between what you wear to school and what you wear for dress up. Perhaps it will be your school clothes with slightly more formal accessories, as, for example, stockings instead of socks and a hat instead of a scarf for a head covering. Be neat, clean, and simply but attractively dressed. Keep your make-up moderate. Never chew gum. Wear comfortable shoes, so you won't find yourself thinking about your feet instead of your shopping. Carry a purse; it is not wise to shop with your money loose in your coat pocket or to carry only a billfold, which you might lay down on a counter as you examine merchandise and which might thus be lost. Keep your money out of sight, inside your

WHEN YOU TRY ON CLOTHES

1. Wear clothes which are easy to take off and put on again.
2. Wear undergarments that are fresh, clean, and in good repair.
3. Use an antiperspirant under your arms.
4. Wear a girdle if you are going to try on clothes with which you will ordinarily wear one.
5. Have a clean comb for combing your hair.
6. Wear socks or stockings if you are going to try on shoes.
7. Keep in mind special circumstances. For example, wear a sweater when you are going to look for a topcoat which you expect to wear over a sweater. Then you can check the fit of the topcoat in the way you plan to wear it. Do not wear flats to try on dance dresses or a bra with straps to try on a strapless evening dress.

purse, and keep your purse in your hand or on your arm. Don't carry other unnecessary items, such as books, that weigh you down and are a nuisance to you while you are making a selection. It is best to shop alone or with one other person whose judgment you respect. You may be happier with your purchase if you are not influenced by too many people. Also if too many others go along, it is easy to forget what you are there for and to waste time.

If you are going to try on clothes, follow the suggestions given in the chart above.

Courtesy when shopping. Good manners are always worthwhile. Your politeness to the salesclerk and to other customers is the surest way to receive their courtesy in return. This consideration shows in your tone of voice and choice of words, as well as in your dress and bearing. When you go shopping, you should be able to answer "Yes" to the questions in the chart on the opposite page.

Know your needs. It is important to recognize what you need and to say "Yes" when you find it. It is equally important to recognize what you do not need and to be honest enough with yourself to say "No" when you see something you like but do not need. If you refer to your shopping list and restrict your buying to those items you have decided in advance are really needed, you will avoid the mistakes that are likely to occur when you buy on impulse. It is usually easier, if you have not done much shopping, to have a friend or some member of your family with you to discuss possible purchases. For a major item, such as a coat, you might do some preliminary shopping by yourself or with a friend. Then, when it comes time for the actual purchase, you can ask some older member of your family to go with you to confirm your judgment. A salesperson who offers to help you with your selection usually does so from the point of view of the store and is naturally interested in making a sale.

When you shop, keep clearly in mind the amount which you have planned as reasonable for the articles you want to buy, and try not to exceed this amount. However, sometimes there are good reasons for spending more than you planned. Perhaps you have underestimated the cost of a certain article and have to pay more in order to get the article. When this happens, of course you must make up the additional amount by saving it on another item. Sometimes you find what you need at the price you planned to pay, but you also find something you like much better at more than you had planned to spend. Then you will have to decide whether the garment is really worth this much to you and whether you can, and want to, make up the difference by adjusting other expenditures. Sometimes you see a very good sale, and by spending more than you had planned to right then, you can save in subse-

quent months. Another solution is to purchase the sale items when you find them, and wait until later to buy the articles you originally planned to get at that time.

Where to Shop

There are different kinds of stores, different ways of paying for merchandise, and different services offered by stores. Choose the combination which will best suit your situation and your budget.

When you are making this choice, consider

CHECK LIST OF SHOPPING MANNERS

1. Do you state clearly what you are looking for, giving some indication of price, style, color, and size?
2. Do you avoid taking advantage of the salesclerk's time, freeing her to help someone else if you are slow in reaching a decision?
3. When you are not sure what you want, do you shop around to find out what is available before deciding to buy?
4. Do you refrain from interrupting a salesperson who is helping someone else?
5. Do you refrain from chatting with friends about unrelated matters while a salesperson is waiting on you?
6. Are you aware of other shoppers in the same area, giving them an opportunity to look at the merchandise too?
7. Do you handle merchandise only when you are intending to buy?
8. Are you careful with merchandise—hands clean, no lipstick smears, no rough fingernails?
9. Do you avoid going shopping when you have a cold or some other infection?
10. Do you shop with no more than one or two others?

the advantage of buying at stores which are interested in being of service to the customer. You can trust such stores to sell satisfactory products and to stand behind them. Not only do you want to be sure that you are spending your money safely, but you do not want to encourage stores with doubtful business practices to continue in business. In a large community you can check with the Better Business Bureau or the Chamber of Commerce if you are in doubt about a new or unknown store. In a small community you may know by reputation and experience which stores can be depended upon. The attitude of the salesperson is a good guide. Stay away from a store where high-pressure salesmanship is substituted for courteous efficiency in selling.

Kinds of stores. As a wise buyer, you will want to become familiar with the different kinds of stores in your community and shop in the stores which offer the merchandise and services you want.

Department stores carry a wide variety of merchandise, including clothing. Hence they offer you the convenience of being able to take care of many shopping needs in the same store. They also permit you to browse around without being annoyed about buying. A department store often carries more stock than other stores, so you may be more likely to find the style you want in the size and color you need. Department stores usually offer many services for the convenience of the customers.

Variety stores carry a wide choice of merchandise, but their stock is limited to small items in a low-to-moderate price range. Because they depend on a large volume of sales for their profit, they can keep prices to a minimum, and therefore you can often buy most economically at a variety store, provided they have the article you need.

Variety stores are a good place to buy standard items or merchandise of a nature that is

the same in all stores. In variety stores, however, there is a disadvantage in that you usually have less service, less experienced salespeople, and no opportunity to try things on or to return them.

Specialty shops carry a specialized kind of merchandise—hosiery, dresses, lingerie, etc.—or handle all items of clothing for a certain kind of customer—women, men, teen-agers, or infants. Sometimes you will find a combination of type of customer and type of merchandise, such as a shop which specializes in women's sportswear. In large cities, there are even specialty shops which sell wearing apparel for tall girls. Because a specialty store has a wide selection of its specialty, it is a good place to shop for that item. A specialty store may stress fit, economy, or exclusiveness of style.

Mail-order houses may carry a wide variety of merchandise, as department stores do, or they may carry highly specialized lines, as specialty shops do. Some have built very reliable reputations and have informative and accurate descriptions in their catalogues though the merchandise is conservatively styled. An advantage of buying by mail is the convenience of shopping from home. Accurate description and good photography may overcome the disadvantage of not being able to see the item before you buy it. Most mail-order houses will permit you to return merchandise, but it is inconvenient and you must pay the cost of returning it.

Some mail-order houses also have branch retail stores where merchandise can be bought directly. Large department stores and specialty shops advertise, and many send out circulars from time to time, so you can order from them by mail or telephone too.

Discount stores are becoming increasingly important in the buying of clothing. Factory outlet stores and supermarkets are similar to

the discount stores in that all of these stores offer lower prices than some of the other types of stores. They offer a minimum of service and display of merchandise. Because they are usually self-service, there is no one to help you, and you have to be able to judge the quality and fit of the garment you are considering.

Ways to pay. Just as there are different kinds of stores for your shopping, there are different ways of paying for your purchases. Each of these has advantages and disadvantages, and you will have to decide what is best for you.

Cash payment is the most direct way of buying a given item. You decide what to purchase; you give the salesperson your money for the purchase; the salesperson gives you the item; and the transaction is completed. Its directness is an advantage in that you cannot spend more than you have, and so you are more likely to stay within your budget. In the case of large purchases, cash buying has the disadvantage of requiring that you carry sufficient cash with you to pay for what you buy.

Charge accounts are used by many customers, because they are a convenience. When you have a charge account, you receive a bill from the store at given intervals, usually once a month, for everything which you purchased during that month. Then you pay the bill within a specified time, normally shortly after the end of the month in which the purchases were made.

In order to open a charge account, you must give certain information and references to establish the fact that you have a dependable source of income and that you are a reliable person. To continue to use your charge account you must keep your bills paid.

A charge account is a convenience because it means you do not have to carry sums of money with you. Many people like it because it is easier to order merchandise to be sent on

approval, and sometimes it is easier to return merchandise which has been charged than that for which cash has been paid. A charge account makes it possible to order standard merchandise by telephone and to purchase merchandise which is on sale on a given day and not pay for it until your monthly bill is due. Another advantage is that a charge customer receives advance notice of special sales.

A charge account and a plan for spending can work very effectively if you do not let the charge account tempt you to buy beyond your needs because you do not have to produce cash at the moment of purchase. A disadvantage of a charge account is that you may make a purchase without thinking carefully, because you know you can easily return the item if you should decide not to keep it. Another disadvantage is that you may have to buy at a store where you carry a charge account when you do not have cash on hand and so lose the advantage of shopping around for the best buy.

Installment buying is another way in which many people purchase their clothing. This is usually a more expensive way to buy than by paying cash or by charging. There are different plans for installment buying, or buying on time, but in each plan you pay the store to do for you something which you can do for yourself if you plan ahead for expenditures.

When you buy on time, you are usually committing yourself for money which you do not yet have. If your income should drop or cease, you will still have to meet the balance due on the obligation you have incurred. If you should decide you would rather spend your money in some other way, you are not free to do so until you have fulfilled your financial obligation to the store.

Carrying charges are made by the store for the privilege of buying on time. A \$1 carrying charge on a \$10 purchase costs you 10 percent more for the item than if you pay cash.

One way of buying on time is the "budget plan." You pay a deposit on an item of clothing and then pay an agreed amount each week until the garment is paid for. You may have the garment to wear while you are finishing the payments. In a "lay-away plan," the store may keep the garment until it is all paid for, and if you have not planned well, the season may be over before you have the garment to wear. Store policy will vary from store to store as to whether you can have a refund of your money if you change your mind about wanting the garment after having made some payments.

Another way of buying on time is to deposit a certain amount of money with a store and to buy against that amount. Some stores issue tickets or coupons for the amount which you have deposited, and you use the tickets to make purchases. This may be helpful if you find it difficult to save ahead on your own, but you must remember that you are paying the store an extra amount to do it this way. You are limited to buying from the store where you have purchased your tickets, and you are not free to shop around and take advantage of bargains elsewhere. You also may be tempted to buy more clothes than you really need.

Some stores have "budget accounts" which permit you to purchase up to a certain amount and pay by agreed-upon monthly payments over a more extended period of time than is allowed for a regular charge account. When the payments reduce the account below the maximum amount, additional purchases may be made up to the maximum. Hence, these accounts are sometimes called "revolving accounts." Before you decide to use this type of budget account, figure the cost to you. Remember that the store makes a charge for this service, which you must add to the purchase price.

One of the newer methods of installment buying is the bank charge account. The store

sends the bill directly to the bank or the bank may issue a credit card to the customer.

Sometimes buying on time seems the only way to get a needed item. Intelligently used, installment buying may prove to be the answer to your need, but the danger of installment buying is that you may try to buy too many things at once. "A dollar down" may be a small amount in itself, but the total amount of payments as a result of putting a dollar down on more than one item may prove to be an unbearable strain on your financial resources. If you need to use installment credit, be sure to make it a part of your clothing budget, so that you can see the actual amount your clothes are costing you.

Services of stores. Stores provide many services for their customers other than convenient methods of payment, and they must charge enough to pay for these services. Therefore, the more services a store provides, the higher its prices are likely to be. These services are important to many people, but perhaps, to save money, you may prefer to shop at a store which provides good merchandise with less service.

Following are some services which stores provide. Can you think of others?

1. Delivery of merchandise to the home
2. Parking lot for customers
3. Elevators and escalators
4. Rest rooms for customers
5. Restaurant or lunch counter
6. Strollers and nurseries for young children
7. Wheel chairs for the handicapped
8. Expensive appearance, as carpeting on floor

What to Look for When You Shop

When you shop, know what it is you want from your clothing and look for these qualities as you make your selection.

Qualities to consider. The three qualities you want in all garments are appeal, comfort,



Appeal



Comfort



Satisfaction

There are three qualities which you should look for in any garment you buy. Appeal is the quality which makes you like a garment. Comfort is the quality which makes you feel at ease in the garment. Satisfaction is the quality by which the garment fulfills your expectations in the use for which it is intended.

and satisfaction in use. Specific qualities will differ with different garments, but you will want to check these three general qualities in each garment you consider. Ask yourself about each prospective purchase: Do I like it? Is it comfortable? Will it give satisfaction?

Appeal is the quality which is perhaps hardest to define, yet it can make a great deal of difference in the pleasure which you receive from a garment. It is that quality which makes you like it. Sometimes the appeal is color, sometimes texture, sometimes style, sometimes other elements or combinations of elements.

Chapter 2 will help you to evaluate this quality. As you consciously look for appeal, your discernment develops. You learn to recognize what it is in a garment that appeals to you and whether this is a basic appeal or only a passing one. You will also learn to know when a garment that appeals to you will be attractive on you and therefore appeal to those who see you wearing it. Your selections will result in a more consistently successful wardrobe as you learn to reject those items which do not have lasting appeal.

Comfort is another quality which you want

in clothing. Even a garment which has great appeal will not be enjoyed fully if it is not comfortable. It is important to feel physically at ease in your clothes in a way which is appropriate to the kind of garment. Your expectation of comfort from dance clothes is very different from that of tennis clothes. Ideally, your clothes should be of such a nature that you are unaware of them as you wear them. If you keep wishing you were home so you could change your clothes or if you keep rearranging or adjusting your clothes as you wear them, they do not have the quality of comfort. Observe what it is that makes a garment you have comfortable, so you can look for those factors when you are buying new clothes.

Satisfaction in the use for which it is intended is the third quality essential in all clothing. When you like an article and it is comfortable, check it to be sure that it will serve you satisfactorily. Is the garment suitable for the purpose? Is the style appropriate? Does the color harmonize with the things you plan to wear with it? Does it fit correctly? Does it have the special qualities for which you are looking—for example, warmth in a winter coat, coolness in a summer dress? Lingerie should be washable, sunwear should be colorfast, rainwear should be rainproof, etc.

It is not necessary that garments wear forever, but it is desirable that they wear satisfactorily for the length of time you expect to use them and for the price you have paid for them.

It is impossible to tell by looking at a garment whether it will be thoroughly satisfactory in use. However, you can learn what to look for and where to get the information you need in order to judge whether or not a garment is likely to give satisfaction.

Information about performance. The word "performance" used with textiles and clothing means the way in which the textile or the garment fulfills your expectations. Chapter

3 gives a great deal of information about the performance qualities of different fabrics. There are many other sources of information about the performance of garments which will be helpful to you.

Advertisements in newspapers and magazines, on radio and television, and store displays tell you not only what is in the stores but also what performance you may expect of the product. Mail-order catalogues provide similar help.

Distinguish between appealing description and factual information as you listen and read. Careful reading of advertisements and catalogues will help you to know what to look for and ask about when you shop. (See page 180.)

Experience in buying, both your own and that of your family and friends, is helpful. Form the habit of observing how well your clothes and the clothes of your friends stand the test of use. At the time of purchase, read all the information available to you. Then follow the instructions which have been given as to required care. Your record will show when you purchased each item of clothing, so you can check on how it is wearing in relation to the time you have had it. Such information is helpful to you when you make subsequent purchases.

Your knowledge of sewing will help to make you aware of the fabric, the construction, and the fit of a garment. As you choose fabrics for your sewing projects, you learn to observe the qualities of each fabric and to decide whether they are satisfactory qualities for the garment you are going to make. You learn to consider appropriate construction techniques and styles for the fabrics you are choosing. Experience in making garments helps you to develop good standards of workmanship which you can recognize in ready-to-wear garments. Sewing experience also helps you to know when a garment fits well and how good fit is achieved. It makes it possible for you to know what

INFORMATION ON LABELS

Sizes. For complete assurance as to correctness of fit, try on a ready-made garment. While there is no standardization of sizing in Women's and Misses' ready-to-wear, the following size ranges are used by most manufacturers:

Teen sizes are for the figure which is just beginning to mature. They are even numbers, ranging from 8 to 16 and are indicated by a T. Examples: 8T, 10T.

Junior sizes are for the figure in which both the bust and hips have developed but the bodice length is shorter than in the Misses' sizes. Junior sizes come in odd numbers, ranging from 3 to 17.

Misses' sizes are for the figure of average proportions. Some are made in short, regular, and tall lengths, so that women of different heights can be well fitted. Misses' sizes come in even numbers from 6 or 8 to 18 or 20.

Petite and Junior Petite sizes are for mature but short figures. Petite sizes are similar to Misses' sizes and are designed with the same proportions of bust, waist, and hips. Junior Petite sizes are similar to Junior sizes and are designed with the same proportions.

Women's sizes are for a more mature figure than the Misses' size range. Women's sizes are 32 to 44 and sometimes larger.

Half sizes are for the figure that is more mature, with fuller bust and waist measurements than the Misses' sizes. Half sizes run from 12½ to 24½ and from 34½ to 44½ and are shorter than Misses' and Women's sizes.

Manufacturer. The name of the manufacturer and/or brand name helps to identify a new purchase with what you have found to be satisfactory in the past.

Cleaning instructions. The method recommended for cleaning should be noted. It may be by dry cleaning or laundering—either by machine or by hand.

Shrinkage. The amount of shrinkage should be indicated. Cotton fabrics may be labeled "Preshrunk" or "Sanforized," and woolen fabrics may be labeled "London shrunk" or "Ready for the needle." (See Chapter 3.)

Fiber content. Federal law requires that fabrics made of wool must be labeled "New Wool," "Reprocessed Wool," or "Re-used Wool." Fabrics containing at least 5 percent of any of sixteen different groups of synthetic fibers must be labeled to indicate the percentage of each such fiber. (Refer to Chapter 3 for detailed information regarding these laws.)

Special finishes. Finishes, such as permanent stiffening, moth resistance, crease resistance, and water repellency, which have been added to enhance a fabric or make the care of it easier should be indicated. (See charts on pages 101 and 102–103.)

Care. Information should be given on recommended temperatures for pressing, precautions to be taken when storing, instructions on care of finishes, such as permanency of pleating, etc.

alterations will have to be made and to decide whether or not they can be made. All of this judgment which has developed from your knowledge of sewing stands you in good stead when you go to shop for ready-made clothes.

Salespeople usually know something about the articles of wearing apparel which they are selling. Ask them specific questions and listen carefully to the answers. As with advertising, remember to distinguish between factual infor-



mation and "flowery" description. Be sure you understand exactly what is said. For example, if you ask whether or not a blouse is washable, you need to be sure you know whether it is washable by hand, by machine, or by both.

Labels can be very informative. Look for labels and read them carefully. Be sure you know the terms used, and ask about those you don't understand. A good label should tell what you need to know about the fiber content and the wear and care which you cannot see for yourself by looking at the garment. Information to look for is given in the chart on page 155. Keep a file of labels, so you can refer to them and follow the instructions given.

Standards for Buying

Government agencies and business concerns which make purchases in quantities involving large sums of money develop a list of specifications, or standards, for each item to be purchased. The item under consideration is checked before a purchase is made to determine whether or not it will meet their needs. Although you are not likely to develop a completely itemized list of specifications for each article of clothing you expect to purchase, it is wise to have clearly in mind the standards which will help you to determine in advance whether or not a purchase will be successful in fulfilling your needs.

General Standards for Clothing

There are certain general standards for all articles of clothing. As you become familiar with these standards and develop from them your own personal standards, they become an integral part of your thinking every time you

Labels are valuable aids in buying. Read them carefully for information regarding sizes, fiber content, special finishes, and care required.

shop. As a result, you will find it easier to make satisfying decisions about your purchases. These standards relate to the basic elements of clothing: color and style, fabric and finish, workmanship, fit, and cost.

Color and style. You have already noted that color and style are part of the appeal of a garment. The information in Chapter 2 should help you to learn how to recognize your most becoming colors and styles. As you become an experienced shopper, you will go beyond the first impact of "I like that" and check by the standard of suitability to your wardrobe.

Is the color one which fits into your color plan, or will it necessitate the expense of other purchases in order to have something to wear with it?

Keep your large articles of apparel keyed to the color of your coat. If you can have only one coat, you are less likely to tire of a coat in a neutral color. Introduce unusual color accents in less expensive items, such as blouses and accessories. Do not be afraid of color—just be sure that you buy for the color plan of your wardrobe.

Is the style one which is appropriate for your wardrobe needs and not merely one that is appealing to you? An appealing and becoming dressy coat will not be a satisfactory addition to your wardrobe if your need is for an everyday coat for school. Consider also whether the appeal will last. A knowledge of fashion trends is very helpful in this regard.

Fabric and finish. Clothing purchases are more likely to be satisfactory if you take specific note of the material used in the garment. Judge the material in relation to each of the three general desirable qualities in a garment—appeal, comfort, and satisfaction—and be sure that it measures up in each.

Does the fabric itself appeal to you? Different people enjoy different fabrics. Some like

corduroy very much; others actively dislike the feel of it. Some like plastics; others do not. Touch and lift the article, and notice whether you like the feel of it, don't care one way or the other, or definitely dislike it. If you truly like it, and if the other qualities about the garment are right, it will be a very enjoyable addition to your wardrobe.

Check the labels carefully, using the judgment of your own experience, or what you have learned, to be sure the fabric is going to give the standard of service which you will expect from it. Is it Sanforized or preshrunk? Is it colorfast? Will it wrinkle? Will it pack well for traveling? Will it require special treatment? Are you willing to use the time and money to give the particular garment the kind of care it needs? If you are expecting to give the garment minimum care, be sure it is a material which needs only minimum care.

Workmanship. Check each garment you think you may buy against the standards of good workmanship which you have learned and are learning in clothing construction. Look on the inside as well as the outside. If the garment does not measure up to your standards in all respects, you will have to consider whether or not the difference is something which can be corrected. It is wise to decide before you purchase. The questions in the chart on page 158 will help you to make your decision.

Fit. Observe carefully the fit of the garment you are buying. Standards for fit are on pages 350 to 356. Look at the garment in a triple mirror, so that you can see the back and side views, as well as the front view, without twisting to look. A well-fitted garment not only looks better but is easier to care for than one which is not well fitted. It stays in place on your figure and will not wrinkle, strain, or pull.

Much of the quality of comfort is determined by fit. Be sure the seam lines of the garment

fall where they belong on your body. If the shoulder seam is back of your shoulder, the dress will feel as though it is dragging back; if the shoulder seam is too short, the armhole will bind around your arm. If the shoulder seam is too long, the armhole will droop off your shoulder. If the waistline seam belongs at your waistline, and falls above or below it, you are likely to feel uncomfortable. Clothes which are too tight are uncomfortable because they restrict your movements; clothes which are too loose are uncomfortable because they are bulky and get in your way.

CHECK LIST FOR WORKMANSHIP ON READY-MADE GARMENTS

1. Are the seam allowances adequate?
2. Are the ends of lines of stitching fastened securely?
3. Is machine stitching even, with stitches a length appropriate to the fabric and to the purpose for which the stitching is used?
4. Are zippers inserted neatly and do they work easily?
5. Is there an ample hem with a finished edge?
6. Are hemming stitches invisible on the right side?
7. Are plaids, stripes, and large designs matched at the seam lines?
8. Is the lining well made?
9. Is trimming applied in a satisfactory manner?
10. Are extra buttons included, especially when fabric-covered?
11. Are fasteners sewed on securely?
12. Is the garment reinforced where buttons and pockets are sewed on a single thickness of fabric?
13. Are buttonholes firm and attractive?

When you try on a dress, bend, reach, and sit in it to be sure it fits well and will be comfortable as you wear it. In the case of a girdle, try it on, fasten your hose, then sit down in it before you decide to purchase it. Before you decide to buy shoes, try walking in them.

Some causes of poor fit can be corrected by alteration; others cannot. Your understanding of sewing will help you to decide whether or not to consider such a possibility. If in doubt, check with the fitter in the store as to whether or not an alteration seems wise. Do not depend on the salesperson to help you decide, for she is apt to be interested in making a sale and probably is not as experienced in sewing as the fitter. When deciding whether or not to purchase a garment which needs adjustment, you will want to consider how satisfactory the garment is in all other respects. Will your enjoyment of it and its contribution to your wardrobe more than offset the additional time, effort, and expense of making the needed adjustments? If you purchase the garment, you will have to decide whether to have the store make the adjustments for you, whether you will take the garment to a tailor or dressmaker for the changes, or whether you will do them yourself, perhaps with your mother's help. Be sure you choose someone well qualified to make the particular adjustments needed, because poorly made alterations can spoil the appearance of the garment. In most stores, whether or not you have the store make the adjustments, the fitter will pin-fit the garment for you, indicating the necessary changes.

Cost. Check the cost of the garment against your budget and against the value you expect to receive from that garment. The price range of a given kind of garment can usually be divided into three levels—low, medium, and high. Materials and workmanship used in the very lowest-priced merchandise may be of poor quality. Such merchandise may prove to

CHECK LIST FOR WASH-AND-WEAR

1. Is the garment labeled "Wash-and-wear" or "Drip-dry"?
2. Are directions given for care?
3. Are trimmings, interfacings, and linings wash-and-wear?
4. Are seams smooth and not puckered?
5. Are seams finished with overcasting or turned-in edges? On resin-finished fabrics, are seams pinked?
6. Is top stitching even and not drawn?
7. What is the fiber content of the fabric?

be expensive in the long run, because it did not give the service you required. However, in a situation where you need something which you expect to wear only a few times, the cheapest merchandise may be the best choice.

Clothes in the highest price range are often costly because they are "high fashion" and unusual or because they are made of a unique or not-easily-obtained fabric. Neither of these qualities has anything to do with wearability, and so in such cases their costliness does not necessarily assure better or longer wear. Clothes in the middle price range are most likely to have the most lasting qualities. Do some comparison shopping by checking merchandise both more and less expensive than you are accustomed to buying. Then choose the garment which gives you the most characteristics you are looking for at the lowest price. The cost of alteration should be considered as a part of the cost of the garment.

In garments you wear constantly, such as suits, coats, and basic dresses, buy the best quality you can afford. You may very much admire cashmere sweaters, but you can buy several Orlon sweaters for the price of one

cashmere sweater. You must decide whether you prefer the variety of several Orlon sweaters or the luxury of one cashmere sweater.

The cost of the care of the garment is part of its total cost. Frequent dry cleaning may make a garment a very expensive addition to your wardrobe, even though the purchase cost is moderate.

No matter what garment you are buying, always make your decisions in the light of your own standards for your wardrobe. Remember, too, that you can increase the value which you receive from a garment by the way you wear it and care for it.

Standards for Outer Garments

You will feel more at ease in your work and play if you have a sense of being well dressed. In order to make successful selections for your wardrobe, it is important to set your standards for outer garments. It will be easier to find garments which fit you if you know your size and select from garments which are designed for your particular figure type. To check outer garments for workmanship, see the check list on page 158. For standards of fit, see charts on pages 350 to 356.

Coats and suits. A basic, classic style is the best investment for a coat or a suit. Unless you are on an unlimited clothing budget, avoid extreme styles in these garments, because the fashion may change before you have had enough wear for the price you have paid. There are many attractive short coats. However, if you sometimes need the warmth of a full-length coat, you will need to purchase that style first. Then, if your budget will permit, you can add a short coat.

A coat or suit of good quality is made of fabric of good quality, is cut carefully with respect to grain, is sewed with strong thread, and is pressed often during the process of manufacture so that the shape is built into

the garment. Trimmings, bindings, and linings are of good quality. It is not always easy to judge quality as you buy a garment. Therefore, it is important to buy at a store which will make an adjustment if the merchandise is not satisfactory.

Try on a coat or a suit jacket with the kind of garment you expect to wear with it. Know when you try it on whether or not it fits the way you want it to.

For a check list on buying a coat or jacket, see the chart below.

Skirts. Skirts are very important in a high school girl's wardrobe, in which separates play a large part. When variety is obtained through the use of separates, each garment must be good-looking in itself before it can be combined successfully with something else to make a smart ensemble. It must be versatile enough

CHECK LIST FOR BUYING A COAT OR JACKET

1. Do the style and fabric suit your activities and the climate?
2. Will the coat or jacket be comfortable to wear?
3. Do the armholes and shoulders fit smoothly with no wrinkles?
4. Is the grain of the fabric straight on the key grain lines?
5. Does the collar lie close to the neck or stand away from the neck comfortably so that it will not be necessary to rearrange the garment when it is worn?
6. Is the sleeve roomy enough for whatever you plan to wear underneath it?
7. If the garment has a long sleeve, does the sleeve come to your wrist when your arm is bent?
8. Does the garment fasten smoothly without strain or pull?
9. What care will be required?

CHECK LIST FOR BUYING A SKIRT

1. Does your wardrobe plan show a need for this skirt?
2. Is it cut correctly on grain?
3. Is the fit right for the type of skirt?
 - a. If it is a straight-line skirt, does it hang straight—with no cupping under the seat or riding up in front, back, or sides—and is it loose enough not to detract from your appearance when you are seated?
 - b. If it is a skirt that combines slim lines and fullness, does the fullness fall without strain when you stand still?
 - c. If it is a pleated skirt, are the pleats pressed straight and do they fall smoothly from waistline to hem? Is the crosswise grain parallel to the floor at the hipline, so that the pleats will hang gracefully? If pleats bulge at hips or thighs, the skirt is not full enough for your figure, and no adjustment is possible. (See page 528.)
 - d. If it is a wrap-around skirt, does it fasten without strain, and is the overlap adequate to permit walking and sitting down without the skirt's falling open?
4. Does the waistband fasten snugly and comfortably around your waist, and if not, can it be adjusted so that it will?
5. Is the length right for you, or can it be corrected?
6. Is the skirt well made—the stitching firm and close, the placket smooth and of even width, the edges of the seams suitably finished, etc.?
7. If the skirt is made of a loosely woven or soft fabric, has it been interfaced or lined?
8. What helpful information is given on the label?



Courtesy Bobbie Brooks, Inc.



Courtesy Simplicity Pattern Co. Inc.



Courtesy Simplicity Pattern Co. Inc.



Courtesy McCall's Patterns

Skirts of different fabrics and styles will combine with a variety of blouses and sweaters to form costumes for almost any occasion. When buying a skirt, consider the points in the Check List on the opposite page.

so that it combines well with other garments in a variety of ways. Buy skirts of the best quality that you can. They will contribute much to the attractiveness of your wardrobe.

Select styles to suit your figure type. Only a very slim figure can wear a straight, narrow skirt well. Other figures look better in a gored skirt with at least center-front and center-back seams in addition to side seams. A very full figure looks better in a six-gored skirt with seams on the French-dart line as well as on the sides. A figure with a very small waist measurement in relation to the hip measurement can wear a many-gored skirt, because such a skirt can easily be adjusted to fit both the waist and the hips.

Shop for good wearing qualities as well as good fit. For example, a skirt of loosely woven or soft fabric will not hold its shape well without a lining. Crumpling the fabric in your hand, then releasing it, will give you some idea of how well it will resist wrinkling and whether the wrinkles will hang out overnight or will have to be pressed. Before buying a skirt, evaluate your prospective purchase by the check list on page 160.

Blouses. You need a large enough number of blouses in your wardrobe for pleasant variety and a small enough number so that you do not have several hanging idle in your closet. Remember that you are more likely to buy blouses on impulse than some other items, because blouses come in so many attractive styles and are relatively inexpensive. Refer to your plan for buying, and purchase only blouses you have decided that you need.

Check the style details of the blouse for your own figure, watching especially the collar and neckline in relation to the shape of your face. A round face will be emphasized if the corners of the collar are round. A long slender face may be overemphasized by long points of a collar on a severely tailored blouse which

fastens high under the chin. Refer to the illustrations on pages 47 and 48 for help in choosing becoming necklines.

In addition to style, other important factors to consider in buying a blouse are care and fit. For specific information on buying a blouse, see the check list below.

Sweaters. Casual living, easy-to-care-for knits and fibers, and interesting styling have made the sweater a very versatile and popular garment.

The less expensive sweaters are made of cotton, Orlon, or nylon. They launder easily and well, keep their shape, and are comfortable to wear. Some people prefer the "hand" of a wool or cashmere sweater.

Sweaters may be manufactured in two ways: Each piece may be knit to shape separately, as in hand knitting, and the pieces sewed together, or each piece may be cut by a pattern from knitted fabric and the pieces sewed together. Usually the full-fashioned sweater—

CHECK LIST FOR BUYING A BLOUSE

1. Does the blouse coordinate with your skirts in color, texture, and style?
2. Is it large enough that fastenings do not strain?
3. Is there ample room across the front, back, and shoulders and at the armholes?
4. Is it long enough for adequate tuck-in?
5. Will it fit correctly under a jacket or sweater which you plan to wear over it?
6. Is the fabric colorfast to laundering, perspiration, etc., depending upon the conditions you require?
7. What care will be required—dry cleaning, wash-and-wear, ironing or merely touching up?
8. Will seams, fastenings, and trimmings give satisfactory wear?

the one knit to shape—costs more than the one cut from knitted fabric. Either may give satisfactory wear if the workmanship is good. The seam edges of cut-and-sewed sweaters should be firmly finished so they will not ravel or pull out. If you are considering the purchase of this type of sweater, check to be sure that the rows of knitting are straight down the front and not off grain. If they are off grain, the sweater will twist as you wear it and will not be comfortable.

The front opening of a cardigan must be reinforced to give firmness. Either a ribbon or a knit banding is satisfactory. Both the buttons and the buttonholes should be sewed through a double thickness of material for firmness and strength. The buttonhole stitches should be close enough together so that the buttonhole will not tear. Buttons which are chipped, uneven in thickness, or of poor quality are a mark of a less expensive sweater. If the sweater seems satisfactory otherwise, you can replace such buttons with better ones.

Try on a sweater to see if it fits. The knitted fabric of the sweater follows the contour of the body more closely than does a woven fabric. A sweater which is too large or too small makes a poor appearance. Sweaters are sized in such a way that it is usually most satisfactory to buy them a size or two larger than your blouses or dresses. A sweater should fit smoothly at the neckline and not sag at the shoulders. There should be ample width in the upper arm. Long sleeves should come to the wrist when the arm is bent. There should be no strain at any point, and in a cardigan the

Bulky sweaters of Orlon acrylic fiber are inexpensive in initial cost and in cost of upkeep. They are soft and comfortable to wear, will launder with ease, and stay true to size, shape, and clarity of color.

Courtesy The Du Pont Company



front opening should not gap when fastened.

A sweater, to be satisfactory in use, must have give. You can check for this by pulling the fabric gently between the hands. If it does not give, it has been stretched to shape in manufacturing and so will strain in wearing and shrink in laundering or dry cleaning.

Study the label carefully for any laundering or dry-cleaning information. Follow the instructions given. A good sweater will hold its shape in laundering or can be blocked to its original shape after laundering. Wool, unless handled very carefully, is more likely to shrink during laundering than cotton or the synthetics.

Dresses. The buying of a dress is a major expenditure and thus one to which much time and thought should be given. Your selection of a dress, as of other garments, will be made on the basis of your wardrobe plan and the attractiveness of the dress on you. The dress you choose for school wear will differ from one you might buy for a formal party. Durable, easy-to-care-for fabrics will be most serviceable for school wear. School dresses receive the hardest wear and should be the best you can afford. On the other hand, a party or dance dress may be satisfactory even though inexpensive. Because a party dress receives less wear, it does not require frequent cleaning and may be made of a fabric which must be dry-cleaned. If you need a dress to wear for several different types of occasions, you might consider a basic dress with which accessories can be worn in different ways.

Moderation in style will prevent your wardrobe from becoming outdated by rapid changes in fashion. High-fashion garments are likely to be extreme in style and may be expensive for the value you will receive from them. If the fashion is short skirts, select a length which is in keeping with the trend, but not the very shortest. If fashion defines the silhouette of the body, choose dresses which fit you

CHECK LIST FOR BUYING A DRESS

1. Does this dress fulfill a definite need in your wardrobe?
2. Will it give the service that you need for the length of time you will want to wear it?
3. Does it go with the accessories you have or are planning to buy?
4. Are the pieces of the dress cut so that the grain lines of the fabric fall correctly on your figure?
5. Does the dress fit, or if alterations are necessary, can you make them yourself? Or what will it cost to have them made for you?
6. Is trimming of good quality and well applied?
7. Is the finishing secure and neatly done?
8. What care will be required?
9. Does the dress seem to be a good value for the price?
10. Is the price within the amount you allowed in your budget, or can the difference be justified?

smoothly but not too tightly. Do not let attractiveness of style tempt you to overlook correctness of fit.

Some types of dresses are fully or partially lined. This may add to the cost of the dress, but it will ensure longer wear and better appearance throughout the lifetime of the garment. No matter what the type of dress you are selecting, consider carefully the check list above before deciding to purchase a particular garment.

Leisure-time clothes. Gay, colorful clothes for the occasions when more informal clothing is appropriate provide harmony and individuality in your wardrobe.

Play clothes are an important part of a high school girl's wardrobe. The amount of money you will invest in play clothes should be determined by how much you will use them. If you participate frequently in any one active sport, you will want to select clothes for that sport which will give lasting wear. On the other hand, if you participate in the sport only occasionally, durability in your clothes is not such an important factor.

In general, however, durability is a desirable quality in play clothes. Hardiness of fabric and high quality of workmanship will give durability. Because most play clothes will be worn outdoors and laundered frequently, they should be colorfast.

Ease of care is also very important. Often play clothes are worn for barbecuing, picnicking, and other informal occasions where there is possibility of muss and soil. If you choose easy-to-care-for clothes, your lack of concern for them will add to your enjoyment of the occasion.

The fit of your clothing is of prime concern when you are actively engaged in a sport. Consider first your freedom as you are participating in the specific sport. Play clothes should fit loosely enough to permit the action required in the activity for which they are worn.

If you play tennis only occasionally, a special dress for tennis would be an extravagance. Use instead any sports costume which permits freedom of action—shorts or full skirt—and buy only the necessary type of shoes.

For swimming, select a suit in a style becoming to your figure. A slender or perfect figure can wear almost any style of elastic, woven, or knit fabric. The dressmaker style is better for the plump figure. Many attractive swimsuits are expensive, and unless you swim a great deal, it is wiser to buy a less expensive one.

In buying clothes for winter sports, warmth

without bulk is an important factor. Wool has been a long-time favorite, but it has more bulk and is heavier than some of the man-made fibers. It is also harder to care for.

Different sports require different kinds of shoes. No matter what the kind, shoes for active sportswear should be well fitted to give adequate support to the foot and sturdily built for lasting wear.

Lounging and sleepwear may be casual or dressy. For the casual type, comfort and ease of care are the qualities to look for in buying. For dressy lounge wear, ease of care may be of less importance than the appeal.

Nightgowns and pajamas should be fitted enough for comfort but loose enough to permit you to move as you need to. Fabrics for sleepwear should be soft, smooth, colorfast, durable, and washable. Wash-and-wear are very satisfactory.

Blouses and sweaters of the type that you wear with skirts can be worn with leisure clothes as well. The wash-and-wear kind are particularly adaptable, and cotton knits are good-looking and easy to care for.

Shorts, slacks, Bermuda shorts, and pants are all worn for informal occasions. If everyone is wearing pants, you will look less conspicuous if you wear them too. However, if you do not wear them to good advantage, select a style which is becoming and not extreme. Slightly tapered or tight trousers have a trim look, but only an extremely slim figure can wear them well. Shorts are comfortable, but the longer length is more becoming to a figure with heavy thighs.

Rainwear. There are many gay and practical articles of rainwear. The only entirely waterproof material is one which is impenetrable to water, such as rubber or plastic. The desirable quality which keeps the rain out also keeps body warmth in, so in warm weather a raincoat of such material may be uncomfort-

able. Some styles have perforations under the arm to permit circulation of air, and other styles are sleeveless with a cape to protect the arms. Some of the plastic raincoats and hats fold into a small package for carrying.

When buying a cloth raincoat, consider the cost of upkeep. A raincoat which is light in color may require frequent dry cleaning. Dry cleaning lessens the effectiveness of water-repellent finishes, and in time this type of finish will require renewal. Read the labels attached to rainwear for assurance of the degree of permanence of the water-repellent finish.

An all-weather coat—a topcoat which has been treated for water repellency—may be a good investment, because it can be worn for warmth as well as for protection from rain.

Protection for your feet from stormy weather is also essential. Your choice will of course depend upon the section of the country in which you live and the weather of that section. Plastic rain boots appear trim and are lightweight. They are made to fit different heights of heels as well as flat for all heels. If at all possible, try them on over the shoes with which you intend to wear them, and be sure they slip on easily. Rubber boots give ample protection to your feet and legs and are very good for daily use, such as for school, when you have to go out in all kinds of weather. For cold-weather wear, boots that are lined with wool or fur are very comfortable because they provide warmth as well as protection from dampness.

For hair protection, there is a variety of gay plastic head coverings. Some of these fit into neat purse containers, which is a convenience. Many raincoats come with a matching hat of the same material.

Umbrellas can be a smart fashion accessory, as well as a protection for your clothes from the weather. The collapsible types are convenient for traveling.

Standards for Undergarments

Undergarments which are properly selected and well fitted help your outer garments to appear at their best. Poorly fitted undergarments, or a selection which is not appropriate for your outer garments, will detract from your appearance.

A minimum quantity may be enough to keep you fresh and clean, but a variety will meet your different wardrobe needs. If your budget permits, you may own undergarments in a variety of colors.

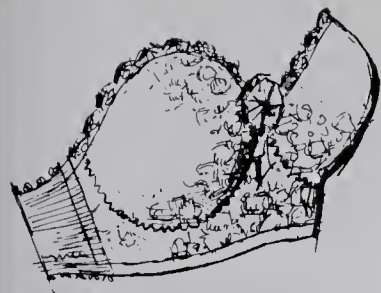
Washability and durability are of great importance in undergarments. The qualities of wash-and-wear and quick drying will contribute to the ease of care. Fabrics which absorb moisture and dry quickly are more comfortable. Loose, open weaves will permit circulation of air, and knit fabrics stretch and conform to body lines more closely than do woven fabrics.

Foundation garments. Well-fitted foundation garments give smoothness and firmness to your figure and make your appearance more chic. Select the right type for your figure and for the outer garments with which it will be worn.

A foundation garment should fit closely enough to control the figure but give with the body motions so that it will be comfortable. When buying, a foundation garment should be tried on. Sit, bend, and stretch to check the comfort of the garment, and view yourself in a three-paneled mirror to check the fit.

A *brassiere* supports and controls a well-developed bust and gives firmness and shape to the bust which is just developing. Fabrics used in brassieres include cotton, cotton blends with synthetics, nylon, and elastic of rubber or spandex. Shaping is achieved through cutting and seaming, through molding, through rows of stitching and sometimes with flannel facing, and through use of a thin layer of foam.

VARIETIES OF FOUNDATION GARMENTS



Strapless brassiere



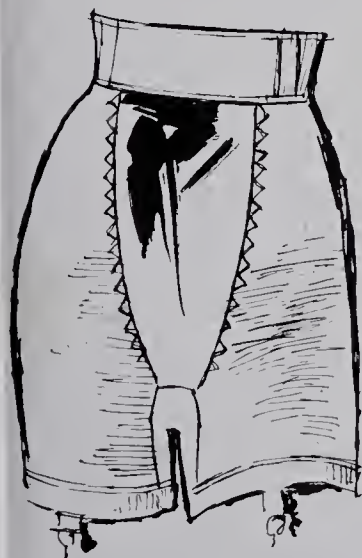
Brassiere with straps



Torso bra



Garter belt



Panty girdle



Girdle



Courtesy Teen Magazine

Long-leg panty girdle

Properly selected and well-fitted foundation garments are essential if your outer garments are to appear at their best. When buying foundation garments, select the right type for your figure and for the outer garments with which they will be worn. You may need different types to meet your different wardrobe needs. For example, a panty girdle is desirable under pants or shorts, while under a full-gathered skirt a garter belt or a torso bra is adequate. To assure correct fit and comfort, it is necessary to try on foundation garments before purchasing them.

The latter two methods give firmness but do not add bulk. They are good for a slightly developed figure and give extra support to a fuller figure. There are also various styles which provide padding to increase the apparent size and shape of the bust. Adjustable shoulder straps are important, so that the bra can be permitted to settle where best for your figure and can be held firmly in place there. Elastic inserts keep straps from cutting into your shoulders. Elasticized sections in the front or back give freedom for breathing and activity. The presence of two or three positions for fastening a brassiere makes it possible to adjust the fit so that it is most comfortable.

Two measurements are required to purchase a brassiere which is correct in size. One is indicated in numbers, such as 30, 32, 34, and refers to your bust measurement. The other is indicated in letters, such as AA, A, B, C, and refers to the cup size of the brassiere, AA being smaller than A, A smaller than B, etc. Some authorities suggest that the bust measurement be taken across the fullest part of the bust, firm but not tight, parallel to the floor. Others suggest that it is better to measure above the bust, under the armpits, adding about 2 inches. Still others suggest that it is best to measure around the body, just below the bust, then add 5 inches to that measurement. Can you see why either of these two last-named methods might be a better way to measure for one who has a broad back but slight bust development or, conversely, a narrow back with full bust development? A slim figure with a full bust and a stocky figure with a small bust might measure the same but would require different sizes of bras. By experiment you can determine which measurement is best for you.

Even when you know your size, it is wise to try on several bras to decide what is best for your figure, because manufacturers vary in the

measurements they use for different cup sizes, and styles vary in the way they fit different figure types. Cheek fit in a triple mirror, so you can see without twisting to look, and be sure the bra fits your figure smoothly, without gapping or binding. It should fit close to the breastbone in front, be flat at the sides under the arm, and low across the back. There should be no bulges either above or below the bra.

There are special styles designed for special needs. A long-line bra, which extends to the waist, is good for wear under a dress with a fitted midriff. It also gives more control to the figure that tends to have a roll of flesh about the midriff.

Strapless bras are necessary with strapless wide-neck or low-cut dresses. They may be obtained with wire support, under the bust or over the bust on the French-dart line, or with lightweight stay inserts. Some strapless bras have nonslipping fabrics across the back to hold them in place. Try on strapless bras until you find one which gives the correct support and line to your bust. Are the ends of the wire or stays padded so that they will be comfortable to wear?

Bras are also made with straps which can be crossed low in the back or fastened around the neck, halter style, to adjust to a particular style of dress and still have the support of straps.

A *torso bra*, or bralette, which gives lightweight control over the bust to below the waist, and has hose supporters attached, is good for use under a dance dress with a fitted bodice and bouffant skirt.

A *girdle* gives your figure a smooth, firm line but is not a substitute for good muscle tone, which is also important in achieving the appearance of a good figure. Girdles are sold according to waist measure, and the size is usually based on a difference of 10 inches between waist and hip measurements. For exam-

ple, a 24-inch girdle provides for a 34-inch hip, a 26-inch girdle for a 36-inch hip, etc.

Girdles are made in a wide variety of styles and weights, from a batiste and latex panty brief to a high-top girdle with satin and elastic panels. Either may be step-in or have a zippered closure. A girdle may extend just to or above the waistline. The best girdle for you is one that in the lightest possible weight gives you the control your figure needs. A sarong-cut type of girdle or a panty girdle gives greater freedom in walking than other styles. A combination of fabric front and back panels with elasticized side sections gives firmer control at points where it is most needed. Many weights and lengths can be found in either a panty girdle or a regular girdle. The panty style may or may not have garters for your hose and a detachable crotch for ease of laundering. Man-made fibers have been developed to take the place of rubber elastic. These fibers have the advantage of being lightweight and strong and do not deteriorate with perspiration.

Examine your figure critically in the mirror to see where you need smoothness. Should your girdle extend above your waistline to eliminate a roll there? Should it extend well down your thighs to control a bulge there? Become familiar with the different styles. Elastic girdles are generally sized *extra small*, or *petite*, *small*, *medium*, *large*, and *extra large*. Girdles made of fabrics and elastic are sized by measurements of waist and length. Garments of proportioned height and hip sizes and sizes for stout figure types are also available. Some girdles are sized like dresses.

As with shoes, a well-fitted girdle will be comfortable even when new.

A *garter belt* holds stockings firmly in place and gives a smoother appearance than rolling your stockings does. Rolled stockings also hamper circulation. However, a garter belt

does not give the figure the smooth line which a girdle will give.

An *all-in-one garment* is sometimes best under a dress with a fitted midriff, especially for a figure which tends toward plumpness. All-in-one garments are bought by bra size. However, if the proportion of your bust measurement to your waist and hip measurements differs greatly from average proportion, it may be more satisfactory to buy two separate garments—a long-line bra to fit the bust and a high-top girdle to fit the hips.

Panties. The most popular fabric for panties is nylon, with cotton running a close second. Panties of rayon or acetate are usually less expensive than nylon but may not wear as well. You can save by buying them and have more money to spend for other things. Acetate, rayon, and cotton are cooler and more absorbent than nylon. Some panties are made of blends, such as rayon and cotton, nylon and cotton, and nylon, Dacron, and cotton. Some panties may be made of yarns especially treated to retard odors and the growth of bacteria. You may be interested in purchasing panties which have been so treated, particularly if the climate where you live is moist and warm.

Many persons prefer a panty brief as the style which fits most smoothly and is least bulky. However, the brief is not comfortable for some figure types, particularly a plump figure. The knitted band finish around the leg rather than the elasticized finish may be more comfortable for her. Other styles of panties include the step-in style and those with a cuff leg. One of these may be more comfortable for your figure, be better for wear with Bermuda shorts or pedal pushers, or give greater comfort in cool weather. Stretch-knit panties fit smoothly.

The top edge of panties may be finished with either a band of elastic stitched to the panty or a casing with the elastic run through



Courtesy Kayser-Roth Hosiery Company, Inc.

Stretch pants, or leotards, shape to the contour of the body so they are comfortable and not bulky. Tights are available in many colors, provide warmth, and are easy to care for.

Choose panties that suit your needs, your budget, and your personal preference. Panties in plain styles are best under straight-line skirts. Fancy styles may be worn under full skirts. Whatever the style chosen, it should fit your figure and be comfortable. Regardless of the style and color, modern fabrics make panties easy to care for.

Courtesy The Lovable Company



Courtesy Saramae Lingerie Inc.

The style of slip or petticoat is determined by the style of the outer garment. A straight-line skirt requires a slim slip, while a bouffant skirt looks best with a full petticoat. Any slip should fit smoothly in the bodice and at the waistline. If a slip or petticoat is to be worn under a skirt that fits smoothly at the hip, the undergarment must also fit smoothly at the hip even though the lower edge may be full. Coordinate the color of the slip with the color of the outer garment, if possible.

it. In the latter style the elastic can be replaced more easily if it wears out.

There are many colors, patterns, and trims, including embroidery and lace, used in panties. When you consider the purchase of trimmed panties, check whether the trim will add undesired bulk and whether it is firmly fastened with no thread ends hanging to catch and pull out.

Panties are sized in numbers 4, 5, 6, 7, and 8, and also as small (for 33–34 inch hip), medium (for 35–36 inch hip), large (for 37–38

inch hip), and X, or extra large (for 40-inch-plus hip). Stretch panties can be bought in small, medium, and large sizes. Some styles, especially in sets of matched lingerie, are sized according to dress size.

Stretch tights, or leotards, combine panties and stockings in one garment. Because they are warm, they are particularly practical for cold-weather wear and for wear with sports costumes. Stretch tights are made of different fibers in many colors and in a variety of knitted designs. They are an attractive wardrobe acces-

sory. They should be purchased according to the figure type and size.

Slips. Different kinds of slips serve different purposes. White is generally all-purpose, since it goes with almost everything. However, under black or navy blue clothes, a black or navy blue slip is preferable. It is a joy to own slips in many colors. Coordinate your choice of slips as to type and color with other garments in your wardrobe to the extent that you can afford to do this. Knitted slips, such as nylon tricot, are a great convenience, because they are easy to care for. Full-length slips come in dress sizes. Half slips, petticoats, and crinolines are sold by waist measure or in small, medium, and large sizes. Many are available in proportioned lengths.

A full-length slip is a good all-purpose garment and, when well fitted, makes a smooth foundation under dresses. A slip that is too tight will strain at the seams and not give good wear; one that is too loose will be bulky under your clothes. All figures except the very slim will be better fitted by a slip with seams on the French-dart line as well as at the sides. In a woven fabric a slip which is cut on the bias fits the figure well but pulls up when the person is seated. Therefore, it is better to wear a straight slip under a sheer dress.

Adjustable shoulder straps enable you to adjust the fit over the bustline. They are not intended to adjust the total length of the slip, so purchase a slip which is satisfactory for the length of your dresses and skirts. Slips are available in short, regular, and tall lengths.

Check for strong construction around both the bodice edge and the hem edge. Are the stitches firm, even, and closely spaced? If there is lace, are the seams in the lace firmly sewed? Are both ends of the shoulder straps fastened firmly to the slip in two places? Straps which are fastened only at the very edge of the bodice of the slip are likely to pull out, sometimes tearing the fabric of the slip.

A half slip is preferred by many for general wear, particularly with skirts and long blouses or sweaters, and with suits. Its slim fit and smooth surface make skirts fit well, and many girls find a half slip more comfortable than a full slip. Try on a half slip to be sure the length is correct and that there is smooth fit. Avoid a half slip under a sheer garment or a two-piece garment that separates at the waistline.

A petticoat is usually fuller and stiffer than a half slip and gives needed bulk under full skirts. The length should be correct for the garment that is to be worn over it.

A camisole is sometimes worn under a sheer blouse with a petticoat or half slip. Choose one that fits you and is a style suited to you and to your sheer blouse. Camisoles are sold by bust measure.

Crinolines are worn when great fullness and some stiffness are desired under party dresses and skirts. Crinolines are styled so that the fullness and stiffness begin at a specific place on the figure, so choose the one best suited to the style and length of your dress. With some, bone stiffening is inserted in a casing and can be removed for ease in laundering and packing. If the crinoline does not fit correctly, be sure before you buy that it is a style on which the necessary alterations can be made. A crinoline which has been adjusted by being folded over at the waistband falls in lumps, rather than in evenly distributed fullness, and spoils the total effect of an otherwise attractive skirt or dress.

Standards for Shoes and Hosiery

What you put on your feet and legs is just as much a part of your appearance as your blouse and skirt, your dress, or your accessories. Your shoes and stockings should be chosen in relation to your specific needs, in styles which are appropriate and color tones which blend with your other clothes.

Shoes. Shoe sizes are graded both as to foot length and foot width. Length is indicated



Courtesy Cover Girl Shoes

In buying shoes consider the fit, the care they will require, the durability, and the occasion for which they will be worn. Good school shoes should be well fitted and give support to your feet. Buy the best shoes you can for everyday wear.

by number: 5, 5½, 6, 6½, etc.; the higher the number, the longer the shoe. Width is indicated by letter: AAA, AA, A, B, C, etc.; A is narrower than B, B narrower than C, etc. Novelty and play shoes are often sized in narrow, medium, and wide widths, rather than in the finer gradations. Narrow is usually for those who need AAA and AA widths in regular shoe sizes; medium is for A and B widths; etc.

It is wise economy to pay more to get good fit and quality in the shoes you will be wearing most. Buy less expensive shoes for those you wear only occasionally. You will be getting a better return on your expenditures if you do this, and you will also feel freer to have a greater variety of shoes.

Leather shoes give firmer support to the foot than do fabric or straw, so it is better to have leather shoes for everyday wear.

Your everyday shoes should be well fitted and give support to your feet, so that your feet are comfortable and so that you do not develop

poor habits of standing and walking, which may lead to foot difficulties. Shop in a store where the salesperson begins by measuring your foot for the proper size. Try on both shoes. The shoe must be long enough and wide enough so that your foot fills it comfortably without crowding but not so large that it will slip and rub your foot as you wear it. Shoes which press on the foot because they are too small or rub the foot because they are too loose may develop corns, calluses, bunions, and blisters on your feet. If your foot fills the shoe to the tip before you step down on it, the shoe will be too short as you walk, because the foot lengthens somewhat as you bear your weight on it. The widest part of your foot should be at the widest part of the shoe. The shape of the shoe should fit the arch of your foot and support it. In trying on new shoes, walk around in them to determine whether the fit is comfortable.

Hosiery. Numerous colors and knits are available in socks, and there are a myriad of color tones and weights in stockings; so you can enhance your wardrobe and still keep replacement cost at a minimum. Buying two pairs of hose alike is economical, because if one of a pair becomes unwearable, you will have a spare to combine with the leftover one from the second pair.

Hosiery is sold by foot size. For example, if your foot is 9½ inches long, you would wear a size 9½ stocking. There are tables that relate the size of the hose that you should wear to the size of your shoe. When the foot length is correct, the hose should have sufficient reserve elasticity to be pulled out at least ½ inch in any direction. Socks or stockings should be long enough in the foot so that they do not bind your toes and short enough so that they do not wrinkle. Hosiery that is too short may cause your feet to burn. Many people like stretch hosiery because these adjust to the proper size, giving a smooth, neat fit.



Choose socks in the color, fiber, and style that will be comfortable in your climate and will suit the costume and the occasions for which you will wear them.

Courtesy Burlington-Balfour Mills



Socks come in both ankle and knee lengths in cotton, nylon, Orlon, and wool. They are available in many colors and in a variety of knitted patterns. Choose those that will be comfortable in your climate and suit your costume and the occasion. Socks are more economical than sheer stockings for everyday wear, provided they are appropriate.

Stockings are an expensive item in your clothing budget, and therefore it is important that you know all you can about buying and caring for them. (See chart on page 177.)

You will get more value for the money you spend if you choose the combination of denier and gauge or denier and needle count that is suited to the kind of wear you expect to give your stockings. For evening and dressy afternoon occasions you may prefer the sheerest stockings. However, you may find that stockings that are less sheer will be satisfactory enough for dressy occasions and will give you better service. For work, for shopping, and for other informal wear, stockings which are not so sheer are more practical.

Stockings should be purchased according to leg length as well as foot size. Some manufacturers make proportioned hose for slender, average, and full legs and for long, average, and short legs.

The way hosiery is constructed will affect its wearing quality. Plain-knit hosiery has a smooth, clear texture, a high degree of sheer-ness, and elasticity in both directions, but it runs easily. Mesh-knit hosiery is more service-able and runs less than the plain knit but is not as smooth, sheer, or flattering. Most mesh-knit hosiery is less stretchable than plain-knit hosiery, so it may be wise to buy a half size larger than you buy in plain knit.

Full-fashioned hosiery is so named because it is fully shaped in the knitting so that the fit is assured and will be retained through wear-ing and washing. The seams in full-fashioned

stockings should be narrow, straight, and strong. The heel reinforcement, the welt, and the fashion marks should match on both sides of the seam. (See illustration on page 176.)

Seamless hosiery is knitted in tubular form, and the shaping is done in the finishing by heat. Because nylon can be heat-set, the shaping may be permanent, but any seamless stocking will be heavier around the ankle than around the calf of the leg. Seamless hose are popular because you do not have to be concerned about keeping the seams straight, and because there are no seams, they look more natural. The disadvantage is that they do not cling as closely over the ankle and across the instep as do full-fashioned hose.

Standards for Accessories

Often the most distinguishing feature of a chic wardrobe is the use of effective accessories. Well-chosen accessories can make the difference between looking "all right" and looking very smart. Don't let your accessories just happen. Plan them as carefully as the rest of your wardrobe. Refer to Chapter 2, "The Color and Design of Your Clothes," for help in selecting becoming accessories.

Consider first your own type. Do you select and wear clothes which have a dainty quality? Or are you the type who likes something which is bold and striking? Do you like lacy things, or do you gravitate naturally toward the tailored? Do you like unusual color combinations? Or do you like a monochromatic harmony with only a touch of a contrast for slight accent? Choose your accessories to give the effect you want to achieve.

Consider your figure too. A girl with a large frame, a tall slender girl, and a petite girl may all prefer dainty, feminine accessories. However, the same accessories will not be equally effective on every girl, for each must select accessories which are in scale with her build.

A large lace collar which would be very effective on a tall girl might completely overpower a small girl even though she may like lace.

Belts. The appearance of a costume can be greatly changed by the type of belt that is worn with it. It is possible to buy a belt in almost any color, style, and material. Relatively inexpensive belts, if properly made, may have good wearing qualities. How the eyelets are made, whether or not the buckle is securely covered, and the way the backing is attached are details to be noted. You may not need long-wearing qualities in a novelty belt that you wear only one season.

If a belt can be worn with two or three of your outfits, or if it is just right to accent the type of clothes you usually wear, a belt of good quality may be worth the extra amount.

If at all possible, try on a belt with the garment on which it is to be worn before purchasing it, and note its appearance in a full-length mirror. Note the width, especially in proportion to your height. Purchase a belt which is comfortable when fastened in one of the middle holes, at neither its smallest nor its largest size. This will look better and allow for some fluctuation in your weight.

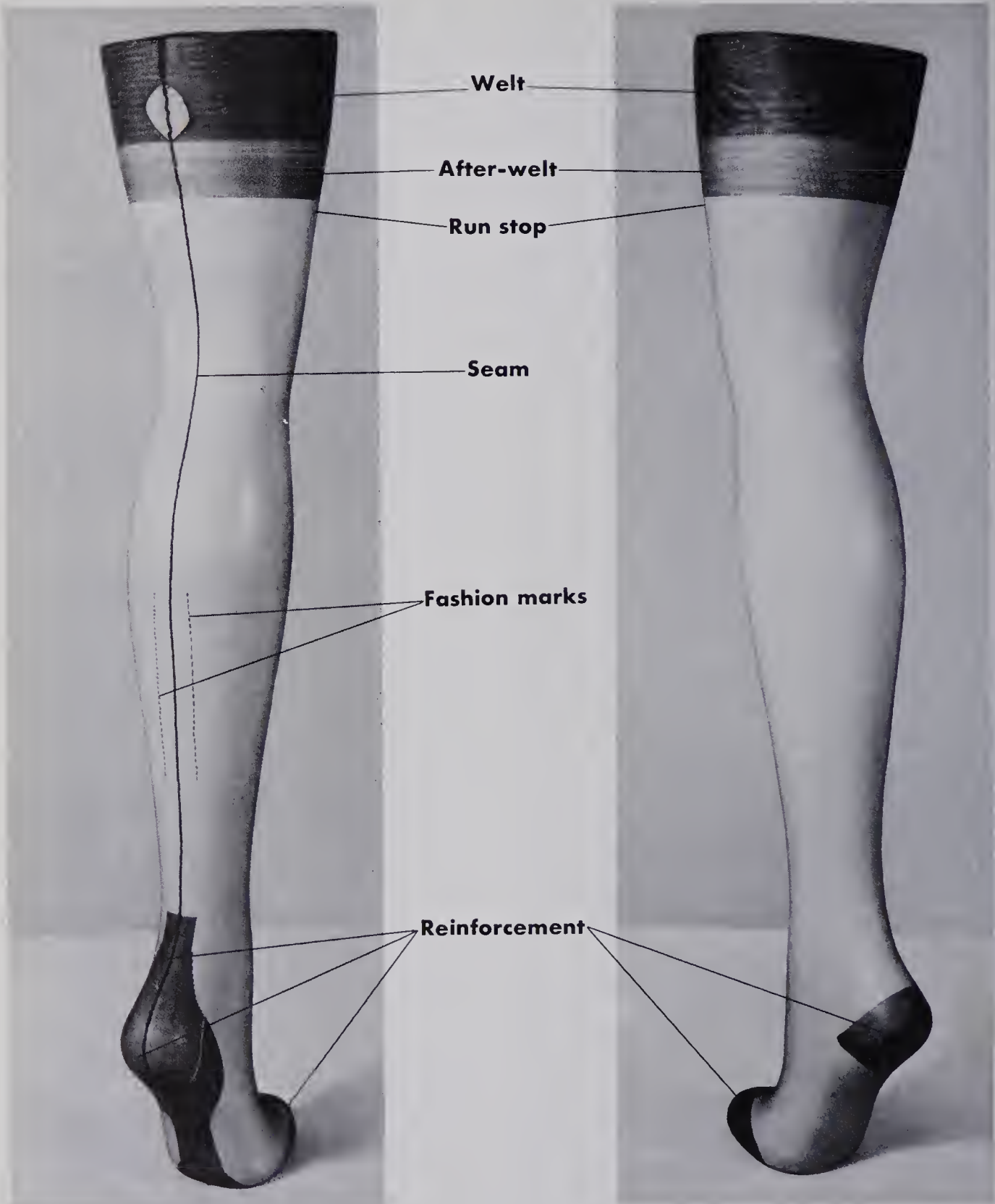
Scarves. Inexpensive and useful accessories in any wardrobe are a variety of scarves. A scarf may be an artistic accent to a costume, serve a useful purpose, or do both. When adding a scarf to your wardrobe, consider how you are going to use it and buy one that will enhance the clothes in your wardrobe.

If you are planning to use a scarf as an accent, you might buy one in either a plain-colored or a designed fabric, although a plain-colored one can be worn with a greater variety of clothes.

Small scarves that are useful in adding color at the neck or wearing in a belt or pocket can be bought for very little money.

Scarves for warmth, protection of a coat

TERMS USED IN STOCKINGS



Full-fashioned stocking

Seamless stocking

Courtesy Berkshire Knitting Mills

TERMS USED IN BUYING HOSIERY

After-welt. The less sheer portion of the stocking just beneath the welt to give additional strength. Also called **shadow-welt**.

Circular knit. Knitted on a circular machine in tubular form, without seams.

Denier. Weight of the yarn. The higher the denier, the heavier or thicker the yarn; the lower the denier, the lighter or finer the yarn.

Elastic hosiery. Hosiery designed with sufficient strength to give support to the leg muscles.

Fashion marks. Marks in full-fashioned hosiery on both sides of the back seam below the calf where stitches were decreased in number during the knitting.

Full-fashioned hosiery. Hosiery which is fully shaped in the knitting to fit the leg and the foot.

Gauge. Number of stitches used in the knitting and closeness or fineness of the loops across 1½ inches of the stocking fabric; the higher the gauge, the finer the stitch will be.

Mesh-knit hosiery. Hosiery in which the loops are interlocked frequently, so that if a yarn is snagged, the fabric may develop only a hole or, if a run should start, it runs only in one direction, usually toward the top.

Plain-knit hosiery. Hosiery in which one continuous yarn is interlocked in loops, so that a break in any loop can cause a run.

Ply. Number of filaments or strands of fiber that are twisted together to form the yarn; the larger the ply, the stronger the yarn.

Proportioned hosiery. Hosiery in which the length and width of the stocking are in proportion to the length and size of the leg.

Reinforcement. Extra thread added to the heel, toe, and sole of hosiery to give strength and durability.

Run stop. A row of special stitching around the stocking just below the welt or the after-welt to stop runs that may come from the pull of the garter.

Seamless hosiery. Hosiery that is circular knit without seams.

Shadow welt. Another name for **after-welt**.

Stretch hose. Hosiery which is not exactly sized but which stretches to give proper fit.

Welt. Hem at the top of the stocking, usually about 3 or 4 inches wide, on which the garter may be fastened.

collar, or for a head covering might be long, square, or triangular. Wool and some of the synthetics give the greatest warmth, but silk and silklike fabrics are smooth and comfortable next to the skin.

When buying a scarf for service, consider the durability of the fabric and the finish, the way the scarf is made, and what care it will require. Always read the label to learn whether a scarf is washable or requires dry cleaning.

Purses. There is a wide range of sizes and styles of purses, varying from a small hold-in-your-hand envelope to an oversize satchel. Choose a size and style which is convenient and appropriate for the occasion for which you will carry it. Get one which is large enough for your needs, so it will not look stuffed.

Purses are made in many materials. Leather is durable, but also expensive. Fabric is attractive but is less durable than leather and some-



Courtesy Chicago Public Schools

Well-chosen accessories can enhance your appearance, regardless of your figure. Each of these girls wears the same basic dress and has considered her figure when choosing the accessories she wears with it. The girl on the left has chosen hat, beads, and bag with vertical lines to make her appear taller and more slender. Matching gloves give an unbroken unity of color. The girl on the right, being tall and slender, wears a hat with a down-dropping brim, wide necklace, and horizontal bag. Gloves of contrasting color also tend to break the lines horizontally to make her appear less tall. The girl in the center, of medium build, has chosen accessories according to her preference, avoiding extremes.

times does not clean readily. Many plastic purses resemble leather in appearance, are easy to clean, wear well, and are much less expensive than leather.

For general use, a purse of firm material is better than one of soft material, because it will hold its shape longer and the items you put in it will remain in better order. Purses with compartments in them help keep miscellany neatly arranged, so you can find the item you are looking for more easily. A zipper compartment is convenient for safely holding something special which must be readily available, such as additional money, cards and notes, or keys which are seldom used.

Check a purse carefully for construction details before you make a purchase. Is it sturdily made? Is the handle securely fastened? Does it close tightly? Is the fastener secure, and does it open and shut easily and correctly? Is the lining of a material which will wear well and not soil readily?

A billfold has come to be an important accessory in a high school girl's wardrobe. It provides a convenient way to carry money and cards, such as your student activity card. Get one which will fit into your purse with ease and has adequate compartments for the kinds of items you must carry with you.

Do have an occasional cleaning out of your purse and billfold to eliminate what you don't have to carry. (See chart on page 190.)

Hats. An endless variety of sizes, shapes, materials, and colors, and a wide range of prices make it possible to have just the right hat for any costume. The right hat can be just the right finishing touch to your ensemble, so plan to shop around until you find one that suits your outfit and your budget, keeping in mind other ensembles with which you might wish to wear it.

Hat purchases are most likely to be successful when you wear the costume for which you are purchasing the hat, and try on hats with it.

If you plan to buy only one hat in a season, look for one that harmonizes or blends well with several of your outfits. Check the front, back, and side appearances in a full-length mirror before purchasing a hat. Generally, millinery is not returnable, so you must be sure you have made a satisfying selection.

Gloves. Leather gloves are sized by number in quarter sizes, and fabric gloves come only in half sizes. The number is the actual measurement in inches around the palm of your hand, such as 6, 6¼, 6½, 6¾, 7. Sometimes mittens and knitted gloves are sized as small, medium, and large. Gloves made of stretch yarn come in only one size, because they stretch to fit.

In cold climates, mittens or gloves are essential for warmth. Choose first for comfort and strength, then for a color appropriate to your wardrobe. Leather, lined with wool or fur, is perhaps the warmest and strongest. Knit wool gloves are also warm. The cuff should be long enough to keep your wrist comfortable. Tight-fitting gloves tend to impede circulation and so do not keep your hands warm in cold weather. Double-woven cotton gloves and unlined leather gloves provide sufficient warmth on mild days.

Dressy gloves, worn more for appearance than warmth, should be chosen with that in mind. Materials may be leather or knitted or woven fabric of wool, cotton, rayon, or nylon. Plain, figured, striped, or embroidered materials are available in many colors. Styles vary from wrist length to above the elbow, from very fitted to gathered and flared. Select what best suits your wardrobe needs, considering both the color and the total silhouette effect.

Well-fitted kid gloves are usually the most flattering to your hands. However, these are more expensive than some other kinds, and a smooth-finished knitted nylon may have the same flattering effect. Radiating tucks on the

back of the glove give the hand a longer, more slender look.

Fresh white gloves have a crisp, clean appearance, but with some costumes white is too stark for the colors of the ensemble. In such a case, instead of serving as a smart finish to the appearance, the gloves draw undue attention to the hands, and off-white or a color which harmonizes with the costume would be a better choice.

Jewelry. Attractive kinds of costume jewelry can always be found. The great variety available makes it possible to find the type which best fits your budget and suits your personality. Strands of delicately colored dainty beads, a wide bracelet of hammered metal, and a pin made from pine cones and wood are each suited to different personality preferences. It is better to select a specific piece for accenting a particular costume than to buy isolated pieces. Costume jewelry should be selected on the basis of what it will add to your wardrobe rather than on a quick "That's pretty—guess I'll buy it" type of impulse.

There are two common errors which make the use of costume jewelry less effective than it might otherwise be. One error is to wear too much. If you wear earrings, necklace, pin, bracelets, and rings, you have no effective accent but rather a hodge-podge collection which looks more busy than effective. If you are prone to wear too much jewelry, look at yourself critically in the mirror after you have dressed, and remove a piece at a time, stopping when you reach the point where your costume is really effectively accented for the occasion. More jewelry is appropriate for a party than for school.

The other common error is to purchase jewelry which is out of scale with the shape of your face and the size of your figure. Usually the error is to choose something which is too small. As you pick up a piece of jewelry



How urbane...
our Coachman Coat
for Petite Juniors
is cape-collared,
platter-buttoned and
all wool chinchilla
SALE 34.88

Sophisticated adaptation of the coachman's coat gives you great warmth with this season's important accents . . . huge Puritan cape collar, double-breasted design set off with huge buttons, flared back. The 100% wool chinchilla cloth is lined with rayon taffeta, interlined with 100% reprocessed wool. Choose yours in red, blue, green or brass. Custom sized for Petite Jr. Debs. 5 to 13. #83-1996.

to examine it, you see it alone at close range. Others see it in proportion to your entire figure. Therefore, it is best to try on jewelry in front of a mirror to be sure your selection is in scale with your body proportions.

Intelligent Consumers

In the long run, it is the customer who decides what merchandise will be in the stores. Each purchase you make is a vote. By your purchases, you approve the merchandise which you buy. Manufacturers do not continue to make merchandise which does not sell. When you shop, then, be sure the vote you are casting is for the kind of merchandise you really prefer.

The Consumer's Responsibility

As a consumer, you also have the responsibility of using the consumer information that is available in regard to buying, use, and care of the things you buy. Be informed about what is in the stores and shop intelligently in the light of this information and your needs. You can learn to purchase only those articles that are satisfactory for you—that is, articles that are appealing to you and that will give you the kind of service you want.

When you have purchased as wisely as possible and find an article unsatisfactory, you have the privilege and responsibility of letting the store know about it and of expecting an adjustment. When merchandise is defective or does not hold up as advertised—for example, if it shrinks when advertised as preshrunk—you have the responsibility of returning the merchandise to the store, together with the sales slip and a clear statement of why you are

This is an example of an advertisement that gives factual information which is helpful to the consumer.

Courtesy Macy's

SERVICES THAT PROTECT THE CONSUMER

Government agencies. The government maintains a number of agencies from which consumers benefit.

The National Bureau of Standards evolves and records measurable standards. Manufacturers then develop their products to meet these standards and label them so that the customer knows what she is getting. A simple example is 36 inches to a yard as an established standard unit of measure.

The Federal Trade Commission enforces laws and makes regulations concerning business in cases where merchandise crosses state lines. The Wool Products Labeling Act, the Textile Fiber Products Identification Act, and the ruling in regard to the labeling of silk all relate to clothing and were established to protect consumers. The Commission also acts to prevent labeling and advertising which are misleading or deceptive.

The Extension Service of the Department of Agriculture, in cooperation with state universities, helps women with their buying problems. Classes related to individual needs are taught by the Home Demonstration Agent. The 4-H clubs for girls are organized to help them in a similar way.

The Office of Education of the United States Department of Health, Education, and Welfare, with the cooperation of the American Home Economics Association, fosters the Future Homemakers of America, which has a Teenage Consumer Project that aids young people in learning to manage money.

The Clothing and Housing Research Division is the oldest consumer protective agency in the Federal government. The Textiles and

Clothing Laboratory carries on research projects related to clothing. It issues bulletins and reports on consumer selection, use, and care of products.

Organizations. Some professional and private organizations help consumers by encouraging and enforcing intelligent buying and informed selling of products which have satisfactory performance qualities.

Professional organizations, such as the American Home Economics Association, work for and with consumers. Members of the Textiles and Clothing Section are particularly concerned with developing literature and procedures to help consumers with their clothing problems, whether they relate to fiber, to fabric construction, to garment fit, style, or workmanship, or to fashion.

Trade associations, such as the Wool Bureau, the Cotton Council, and the Irish Linen Guild, carry on research for improvement in meeting the needs of consumers in relation to the economy.

Community organizations serve the consumer in many ways. For example, the Better Business Bureau is sponsored by business concerns in a local community. Its purpose is to promote business practices which are fair to both consumers and business and to protect them from fraudulent practices.

Testing laboratories. Much testing of consumer goods is being done constantly.

Stores and mail-order houses sometimes maintain their own testing laboratories to check the merchandise they sell.

(Continued on page 182)

SERVICES THAT PROTECT THE CONSUMER (CONT.)

Industrial organizations sometimes maintain testing laboratories for their member organizations. These laboratories check their members' products or services and investigate customer complaints. The National Institute of Drycleaning is an example of such an industrial organization.

Privately owned testing laboratories for business concerns help them develop good products which are satisfactory in use. At least one independent testing laboratory buys products in the regular retail market, tests their performance, rates the articles according to the results of the tests, and publishes the findings in a magazine to which any consumer may subscribe.

Magazines may guarantee to the public that merchandise which they advertise is as represented. In some cases a promise is made to replace the merchandise or refund the purchase price if the article does not meet the claims made for it.

Advertising. An important factor in consumer buying is advertising. Much of it is propaganda aimed solely at promoting the sale of a particular product. But honest advertising also includes a great deal of factual information which can be used in judging the comparative service qualities of the different kinds of fabrics and finishes used in clothing. (See page 180.)

returning it. Both the store and the manufacturer need to know when an article is unsatisfactory and why it is.

This is one of the main reasons why it is important to shop at a reliable store where there is a real interest in satisfying the customer. Such a store recognizes legitimate complaints, accepts them graciously, and is willing to make a fair adjustment.

Because the return of merchandise increases the operating costs of a store, the consumer also has the responsibility of being sure that there is a legitimate reason for any returns made.

Certain articles of merchandise are never returnable. Such items as cosmetics, millinery, and swim wear, for instance, are not returnable for reasons of health and sanitation.

Sometimes a store will mark certain items that are on sale as "not returnable."

Jewelry is not returnable if the tags have been removed, because it is very difficult to determine where jewelry was purchased and whether or not it has been worn after purchasing.

Helps for Consumers

You need help in fulfilling your responsibility as a consumer because of the vast array of merchandise that is in stores and because many of the qualities which you want in your clothes are qualities which cannot be identified simply by looking at the item or feeling it. Two articles which appear the same by visual inspection may give very different kinds of performance, and you cannot know which will be a wise selection for your purpose unless you have reliable help.

Fortunately, there are many sources of information available to help you find and recognize merchandise that will give satisfactory performance. There are numerous government agencies—the National Bureau of Standards, the Federal Trade Commission, and certain bureaus in the Department of Agriculture. There are professional organizations, trade associations, community organizations, and private testing laboratories. (See chart on page 181 and above.)

Learning Experiences

Wise Shopping

1. Dramatize wise shopping by having one girl play the role of a customer buying a coat and another acting as a salesgirl. Have the class evaluate the presentation.
2. Model appropriate and inappropriate dress for shopping.
3. The next time you go shopping observe the shopping manners of those around you. Make a list of courteous practices which you observe and of practices which you want to be sure to avoid.
4. Investigate the various types of installment payment plans that are offered by the stores in your community. Figure the cost for the purchase of a specific item in each of the plans. Compare these with the cost of paying cash. Analyze the advantages and disadvantages of each plan of payment.
5. Bring in advertisements for clothing from newspapers and magazines. Evaluate the ads from the standpoint of value to the consumer, distinguishing between descriptive and factual information.
6. Have a representative of a department store visit the class to discuss such buying practices as buying by brand name, asking the clerk's advice, and taking advantage of sales. Ask him also to explain how the cost of such services as delivery, personal shopping, and accepting returned merchandise increases the cost of articles.
7. With a particular article of wearing apparel in mind—such as a wool skirt, a corduroy jumper, a nylon dress—do some comparison shopping. In different stores find the same article or articles, as nearly alike as possible, at three different prices. Compare the three as to style, fabric, and workmanship, and decide what it is that makes the difference in cost and whether or not the extra amount is warranted.
8. Make a shopping list for all the items you need for a garment you plan to make at

school or at home. Present your list to your teacher for approval before you shop.

Standards for Buying

9. Collect several samples of machine stitching on ready-to-wear, and try to determine if there are any differences among them. Separate the good from the poor machine stitching, and make a chart to show the differences.
10. Bring to class for evaluation and comparison a ready-to-wear garment in your wardrobe that you believe shows good workmanship and one that has been poorly constructed. Tell why you think one shows better workmanship than the other and what the basic differences are in the way the two garments have been made.
11. Collect labels from various articles of wearing apparel. Arrange a display and evaluate the labels as to the kind of information given.
12. Begin a file of labels and hang tags from the garments you buy. As you need to, refer to them for directions on care.
13. Try on several ready-made garments. Score each for fit according to the standards given on pages 350 to 356.
14. Have each girl in the class tell what annoys her most in clothing she has bought. For example, a skirt that pulls up when she sits down, sleeves that are too tight, a waist that is too short or too long, buttons that tear a piece from the garment, a waistband that is too loose. Compile a check list of such things, and use it as a guide for what to avoid when you shop.
15. Visit a department or clothing store and look at wash-and-wear garments. Check several by the check list on page 159. Report your findings to the class.
16. Invite a mother with children of preschool age to describe the types of clothing her children need. Have her tell the characteristics needed in fabrics, design, and workmanship for the various types.

17. Have girls from the class volunteer to wear different styles of skirts for the class to criticize as to becomingness, fit, and workmanship. The styles of skirts might include the following: a straight skirt with center-front and/or center-back pleats, a pleated skirt, a wrap-around skirt, a gathered skirt, and a six-gored skirt.
18. Plan a class tour to a department or clothing store to study the value of workmanship, style, fabrics, cost, and expense of care in such garments as coats, sweaters, skirts, or jackets.
19. Have the class make a list of features of fit and quality in sweaters. Then plan a day for each class member to bring a sweater—her own or someone else's. Study the various qualities found by comparing the sweaters with the features listed.
20. To determine whether you would want to buy it, check a dress which is exhibited in class with the questions on page 164.
21. Make a survey on undergarments by asking the girls in your class the following questions: What kind of undergarments do you use, buy, or need? How do you decide about sizes? What kind do you find most satisfactory, and why? Where do you buy them, and within what price range? Report the findings in a general way to the class.
22. Arrange for a talk, a demonstration, or the showing of a film on foundation garments by a trained person from a local store or a large company.
23. Arrange a class exhibit of shoes made of as many different materials and styles as you can assemble. Discuss the merits of each and the type of occasions for which each is appropriate.
24. Examine and compare full-fashioned hosiery and seamless hosiery. Locate the welt, the after-welt, and the run stop in both kinds. Locate the fashion marks in the leg and in the sole of the full-fashioned hosiery.

Intelligent Consumers

25. Join a committee to prepare a special report to the class on different government services and private organizations which benefit or protect consumers in the buying of clothing.
26. Tour a testing laboratory or visit the Better Business Bureau if there is one conveniently located.
27. Help the school librarian plan and set up an exhibit of pamphlets, books, and magazines which provide reliable consumer information.



Caring for Your Clothes

A WELL-GROOMED look is the result of neat, clean, becoming garments and meticulous personal grooming. One of the factors contributing to your appearance is the care which you give to your clothes. If your clothes are given the attention they deserve, they will reward you in several ways: They will keep their fresh appearance longer; they will wear better; they will ultimately save you time and money; and they will help you always to appear at your best.

In choosing clothes, consideration should be given to selecting those that are not only becoming and appropriate, but also easy and economical to care for. In assuming responsibility for the care of your clothing, it is wise

to work out a simple plan, or schedule, to be followed daily, weekly, and seasonally. By establishing a routine, caring for your clothes will become a habit, or a part of living, rather than a burden. You may enlist some help from your parents, other members of your family, or outsiders in keeping your clothes in good condition, but you should take the major responsibility for the care of your own clothing.

Daily Care of Clothes

Every girl wants to be dressed in the fashion accepted by her group. Individual girls may prefer different types of clothes. Fads in teenage dressing come and go. They may have to do with the types of garments, the fit of clothes,



Lew Merrim from Monkmeier

Because frequent change is desirable, it is important that school clothes be ones that are easy to care for. Well-cared-for clothes help you to make a good impression on other people.

or some novelty accessories which are popular at the moment. Whatever the fad or fashion may be, however, each girl wants at all times to give the impression that she is well groomed and that her clothes are well cared for. Even the most casual type of girl can be dressed with "studied carelessness," but she must never be carelessly dressed. This means that her clothing should not be soiled, wrinkled, or in need of repair.

Wearing Clothes

The well-groomed girl will start taking care of her clothes when she puts them on in the morning and continue to do so during the day until she takes them off at night. Any garment given this care will look better, feel more comfortable, and last longer.

HOW TO PUT ON UNDERGARMENTS

Girdles. Before putting on a girdle, dust your body with talcum powder—especially during hot weather or just after you have had a bath. To put on a step-in girdle, fold it over about 2 to 3 inches at the waistline; ease it over your thighs and hips by grasping the fold with the pads of your fingertips rather than your fingernails; then unroll the fold to meet your waistline.

Bras. In putting on your bra, bend forward so that your bust fills the cups in the bra; straighten up and fasten the hooks in the back. Adjust the straps so that your bust is sufficiently supported, without allowing the straps to cut into your shoulders.

Slips and petticoats. Put on slip or petticoat over the head so as not to break the straps on a slip or stretch the elastic at the waistline of a petticoat. Adjust the straps so that the slip fits over the bust. If the slip is still too long, it should be shortened at the hem.

Hosiery. Before putting on stockings, make sure you have no broken nails or rough cuticle to snag your nylons. Some girls wear a pair of soft gloves when putting on sheer stockings. Roll the leg of the stocking down or gather it in your hands and slip the foot over your toes, then over your heel, and then unroll the leg as you draw it up, centering the foot and leg seams, unless the stocking is seamless. If your stockings are the correct size and length, you will be able to fasten the garters on the reinforced hem at the top, which will help to avoid runs. Back garters should be fastened first.

To put on socks, roll down the tops before slipping the foot over your toes and heel; then unroll the top into position.

HOW TO PUT ON OUTER GARMENTS

Skirts, dresses, and blouses. When putting on a slipover blouse or dress, be sure, first, that all fastenings have been opened. Then put the garment on over your head rather than step into it. Slip your arms into the sleeves, raise your arms over your head, and let the garment fall of its own accord. Adjust the garment to your body before attempting to close zippers, hooks and eyes, and buttons. When putting on a blouse or dress with an opening, place your arms in the sleeves or armholes one at a time. Adjust the garment at the shoulder's before fastening. When you have finished dressing, brush your shoulders—front and back—to remove any traces of stray hairs or loose powder.

Shoes. Loosen laces or fasteners before slipping into shoes. Use a shoehorn when you put on pumps or step-in shoes to protect the back of the shoe. Forcing your foot into a shoe may break the counter or stretch the upper edge.

Coats. In putting on your coat, place your arms in the sleeves gently, one at a time, so as to avoid pulling the lining at the armhole seams. Adjust the coat at the shoulders before fastening.

Hats. Place a hat on your head carefully so as not to ruin its shape. Wear it at the angle for which it was designed to be worn.

Gloves. To put on a glove, slip the hand into it, adjust the fingers, then smooth the cuff. With tight leather gloves, adjust each finger separately, the thumb last. Avoid pulling leather gloves on by the cuff. Mittens should be slipped into carefully so as to avoid stretching them.

HOW TO WEAR CLOTHES

To avoid soiling clothes

1. Be watchful for dirty or dusty seats, tables, and handrails.
2. Avoid brushing against car doors or leaning against walls.
3. Do not handle newspapers or dark-colored suede bags when wearing white or light-colored gloves.
4. Wear rubbers or boots in rain or snow to protect your shoes and stockings.

To avoid wrinkling clothes

1. Raise a tight skirt slightly by lifting it at the side seams before sitting down, to prevent stretching the back.
2. Smooth the pleats in the back of a pleated skirt before sitting down. Also, smooth the back of a full-gathered or circular skirt out flat before sitting down, so that folds are not pressed into it while sitting.
3. Slide into a car seat so that your skirt or coat will be smooth under you.
4. Hang your coat, preferably on a hanger, whenever you take it off if at all possible. At the theater, check your coat or hold it folded across your knees, rather than drape it over the back of the seat.

To protect clothes from damage

1. Fasten costume jewelry, pins, or clips securely and carefully, so that they will not tear or make holes in your clothes.
2. Do not fill your pockets to the bulging stage. This stretches the fabric, may pull out the corners, and will always spoil the style of the garment.
3. Carry books, handbags, and packages on alternate arms to avoid constant rubbing in one place.
4. Change your clothes or put on an apron when you come home from school.

Putting clothes on correctly. The first step in wearing your clothes with care is to be careful when you put them on. Undergarments require careful handling to ensure comfort and fit. The undergarment is the foundation of the outer garment and is equally important to your appearance. (See chart on page 186.) Outer garments should be put on with special care to avoid wrinkling and soiling. A garment should be in the position on the figure that is most comfortable and flattering. (See chart at left on page 187.)

Wearing clothes with care. Giving consideration to the clothes you have on involves thinking about them while you do other things until such consideration becomes a habit. After a time this process becomes so automatic that you will be able to protect your clothes without having to think about doing so. (See chart at right on page 187.)

Taking clothes off carefully. Generally, when you take off your clothes, you are either tired, in a hurry, or eager to be doing something else. But using a little patience at this time will avoid accidents and keep your clothes in better condition for the next wearing. (See chart at right.)

Putting Clothes Away

When a well-groomed girl takes off her clothes, she gives them whatever attention they may need to make them ready for the next wearing. The old saying "A place for everything and everything in its place" is good advice to follow each night if you want to keep your clothes in good condition. All clothing that has been worn should be checked and aired before being put away. After airing, you may wish to place your clothes in polyethylene or cloth garment bags in the closet or lay them in bureau drawers, boxes, or on shelves. Put shoe trees in your shoes and place them on racks, in shoe bags, or in shoe boxes. (See

other suggestions in chart on opposite page.)

Clothes that are wet should be given special care so that they will not shrink or lose shape. (See chart on opposite page.)

Preparing Clothes for the Next Day

A girl usually has more time at night to spend on grooming than she has in the morning. Your nightly routine probably includes

HOW TO REMOVE CLOTHES

Coats. To remove your coat, unbutton it; then slip out of it, one arm at a time, holding the coat up so that it does not drag on the floor.

Gloves. Remove gloves carefully, loosening the fingers one at a time, if necessary. If tight, turn back the cuff and pull the glove off wrong side out.

Skirts and dresses. To remove a dress or skirt, open all fasteners and slip it off over your head, rather than push it down and step out of it, so that it will not become soiled from the floor and so that there will be a minimum of wear and tear on the openings.

Slips and petticoats. Remove these as you do skirts and dresses.

Shoes. Remove your shoes before taking off your girdle. Untie shoelaces or fastenings before removing shoes.

Hosiery. Take off stockings by pushing the leg of the stocking down to the ankle and easing it over the ankle and toes. Stockings should be taken off before you take off a girdle. Take off socks by rolling down the top and pushing the sock over the foot.

Girdles. Roll the girdle down to the ankles, and step out of it. Smooth the girdle into its original shape for airing before putting it away.

HOW TO PUT CLOTHES AWAY

Hanging up clothes. When you take off your coat, dress, skirt, or blouse, place it on a clothes hanger immediately, unless it is ready to be washed or dry-cleaned. It is a good idea to have a variety of hangers available, suitable for different types of garments. Close openings so garments will keep their shape and not slip off the hangers. Some garments may need to be clipped or pinned to the hanger.

Brushing clothes. Woolen garments should be brushed after each wearing. This will remove dust, dirt, and some spots, and will make the fabric appear fresher. Brush with the nap and grain of the fabric, using a stiff brush for coats and suits and a softer brush for dresses. Brushing and smoothing with your hands will also eliminate some wrinkles. A rubber or plastic sponge removes lint and shine. Shaking will remove dust and lint from some fabrics.

Airing clothes. In order to remove body odors and wrinkles, hang your clothes before an open window or on the shower bar in the bathroom at night. Lay sweaters or knitwear flat before an open window. Underclothing and blouses which are to be worn again without laundering will also benefit by overnight airing, as will shoes and hats.

Checking clothes. When you take your clothes off, look them over to see if they need some kind of care. Separate articles that need attention from those to be put away. Inspect your shoes to see if they need cleaning or repair, and give them whatever care they may require. Wash socks and panties each night. Place any soiled blouses, gloves, skirts, dresses, or undergarments in a hamper or clothesbag to be washed later.

brushing your teeth, cleansing your face, bathing, brushing and putting up your hair, and washing out your underwear and socks. If you will take a few minutes while doing these things to decide what to wear the next day and have everything in readiness, it will be a great timesaver for you in the morning.

Decide what you will wear, get out the clothes, and leave them in a convenient place for putting them on in the morning. To save time when you are dressing and may be in a hurry, include all the accessories that are a part of your outfit. Giving yourself time to plan may help you to work out new and interesting combinations, to avoid the frustration that results when items are forgotten or unprepared, and certainly to lessen the confusion of hurried morning dressing.

Check to see that everything is clean and in condition for wearing. Inspect hems, buttons, and other fasteners to be sure they are secure. Check your handbag to see if it needs cleaning

HOW TO CARE FOR WET CLOTHING

Coats, suits, and skirts. Place on hangers and hang to dry in a cool, well-ventilated place away from direct heat. Hot air will make garments steam and possibly shrink. When garments are completely dry, brush thoroughly, and press if necessary. Treat wet fur the same way, brushing and fluffing when completely dry instead of pressing.

Shoes. Stuff toes with paper and allow shoes to dry away from heat. Shoe trees inserted into wet shoes may change the shape of the shoes. If leather hardens as it dries, rub a little oil on both the soles and the uppers. Polish in the usual way when completely dry.

out and to be sure you have everything that you will need (see chart at right). Be sure that all your garments are free from wrinkles and that your shoes are polished and clean, with even heels and clean laces.

Brush your coat, especially the collar, and hang it on a hanger so that it will be ready to put on quickly. Be sure your scarf is freshly laundered and pressed, your mittens or gloves clean and mended, your hat brushed and handy. Have raincoat, rain hat, umbrella, and rubbers, boots, galoshes, or rainy-day shoes ready to wear and in a place where you can get at them easily when you need them.

Arranging Places to Keep Clothes

Most girls and women today have more clothes than girls and women had years ago. Overstocked wardrobes and small closets make it necessary to plan carefully the use of storage space and storage equipment. This takes time and thought. If you share a closet and drawer space with someone else, try to get the other person to cooperate with you in planning how to get the most out of the space for both of you. Maybe you can enlist the help of your father or brother to make some built-in features that will be convenient for use and will add space.

Begin by making a list of all the clothes, accessories, luggage, etc., which you own, or use the list you made when you made your inventory (see Chapter 4), adding the items that are not clothing, such as luggage or sports equipment. After eliminating the items that you will no longer wear, check the items that you will need to store.

The Clothes Closet

There are so many possibilities for improving closet space and for making it pretty that it is really a challenge to try.

Poles. For hanging clothes, poles of some type are essential. If the closet is as deep as a

HOW TO CLEAN OUT A HANDBAG

Up-end bag. Everything will drop out, and you will be ready to begin anew.

Remove unnecessary items. Throw away crumpled tissues, candy wrappers, ticket stubs, etc. Put dirty handkerchiefs, scarves, and gloves in the laundry.

Brush out bag. Remove soil or spots from the outside of fabric bags. (See table on pages 200 and 201.) Clean and polish leather handbags in the same way that you clean and polish your leather shoes.

Arrange contents. Use a "purse organizer" with pockets for different types of articles to keep your bag neat and make it easy to transfer things quickly from one bag to another. Put eyeglasses in a case, so that they will not get scratched or broken. Collect loose change, pictures, cards, and tickets and place them in your wallet. Assemble cosmetic items in a cosmetic bag, being sure your comb and powder puff are clean, clean, clean! Keep pocket tissues in a case made for that purpose, so that they will not fall out of the original package. Secure notebooks, address books, etc., with rubber bands. Use a plastic bag for pencils, pens, erasers, compasses, rulers, etc. Tie keys together securely, or place them on a key ring clipped to the side of the bag or pocket if possible.

hanger, the pole should be placed the length of the closet, high enough to accommodate long dresses. You can then suspend a second pole, halfway down, to divide the hanging space—using the upper part for blouses and the lower part for skirts and suits. If your closet is too shallow for this arrangement,

attach a pull-out fixture made especially for this purpose to the underside of a shelf. Or attach small towel rods to the underside of the shelf. Space these far enough apart so shoulders of dresses will not rub against each other.

Shelf space. For most efficient use, whatever shelf space you have should be organized. One shelf above the hanging space can be divided into space for boxes, hat stands, and handbags. There are boxes with windows—square, oblong, or round in shape—that are suitable for stacking. These may be used for storing hats, sweaters, knitted garments, small fur pieces, purses, etc. Department-store dress boxes and hatboxes can be used and may be covered with self-adhesive material, which is made in many colors and designs. A variety of hat stands is available. Some can be attached to the inside of the closet door. Covered cones of corrugated cardboard or round cereal boxes serve very well as hat stands. Handbags can be placed in boxes, or each can be put in a polyethylene bag and lined up on a shelf like books.

If your closet ceiling is high enough for a second shelf, use this for storing suitcases or boxes in which you have packed away garments between seasons. Extra shelves can be built across the narrow end of a closet or, where there is space, under short, hanging garments.

Covering shelves with washable, self-adhering material and trimming with shelf edging, coordinated in design and color with boxes and hat stands, give the final touch of attractiveness to a closet.

Hooks. It is possible to hang some items out of the way and yet have them convenient for use by placing hooks in a closet. Night clothes, housecoats, belts, handbags, crinolines, and even some hats can all be hung on hooks. A narrow closet wall can be used for a series of hooks placed at proper heights to accom-

modate different items. The closet door makes a convenient place for hooks. There are several types of extension, or folding, racks which can be fastened to the closet door to hold a number of hangers.

Hangers. The right kinds of hangers can do much to keep your clothes in good shape.

Wire hangers, similar to the ones on which your clothes come from the dry cleaners, can be made attractive and useful. You can pad them for shoulder shape, or wind them with strips of fabric, pretty cloth, or wide ribbon so that your clothes will not slip off. Or they can be covered with quilted chintz or velveteen. Foam-rubber strips and plastic shoulder pads, made especially to fit wire hangers, are also available. Wire hangers are particularly useful for traveling, because they are lightweight and take up little space.

Hangers for coats are usually made of wood. The best ones are shaped to preserve the form of your coats or suit jackets. They are wide at the neck to prevent the forming of folds at the collar and armholes.

Metal, wood, or plastic hangers can be used for dresses. Metal and wood hangers must be smooth-finished, painted, or covered with velveteen, satin, flowered or quilted chintz. They may also be padded before covering. You will find it easy to pin a skirt by its band to a covered hanger. Dress hangers of plastic have the advantage of being rustproof and are usually made with cutouts, or notches, on which to catch shoulder straps or loops attached to the skirt band of a two-piece dress or suit.

Hangers for skirts are made with one wide clip or two small clips suspended from a rod for holding a skirt by the band. Hangers for skirts also come in a series arranged with one hanger above another for hanging several skirts. These can also be used to hang slacks, jeans, and shorts. Hangers in a series are also available for blouses. (See page 193.)

Colorful bags and boxes make your closet attractive and keep your clothes in good condition.

Courtesy Protex Products Company



Clothes bags and boxes

FOR KEEPING CLOTHING



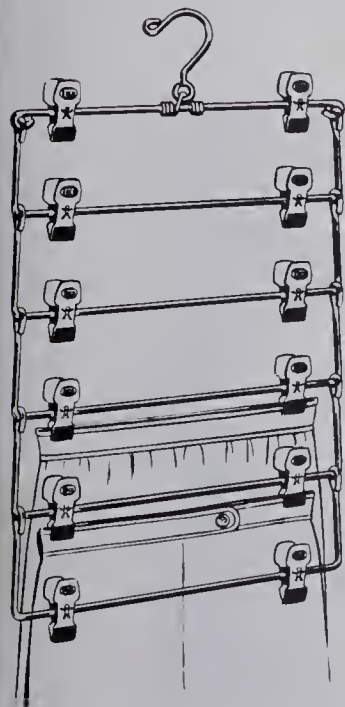
Shoe rack



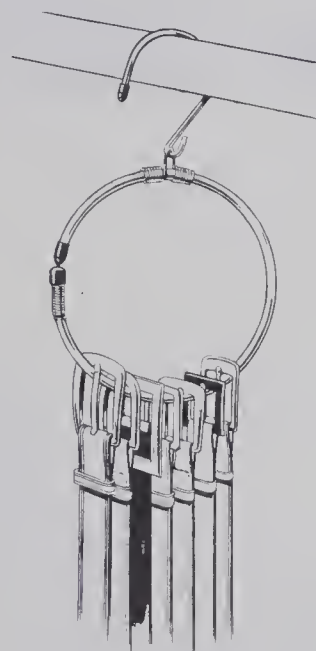
Combination blouse and skirt hanger



Folding blouse rack



Folding skirt rack



Belt ring

Various closet accessories help you to organize your closet space for the most efficient use.

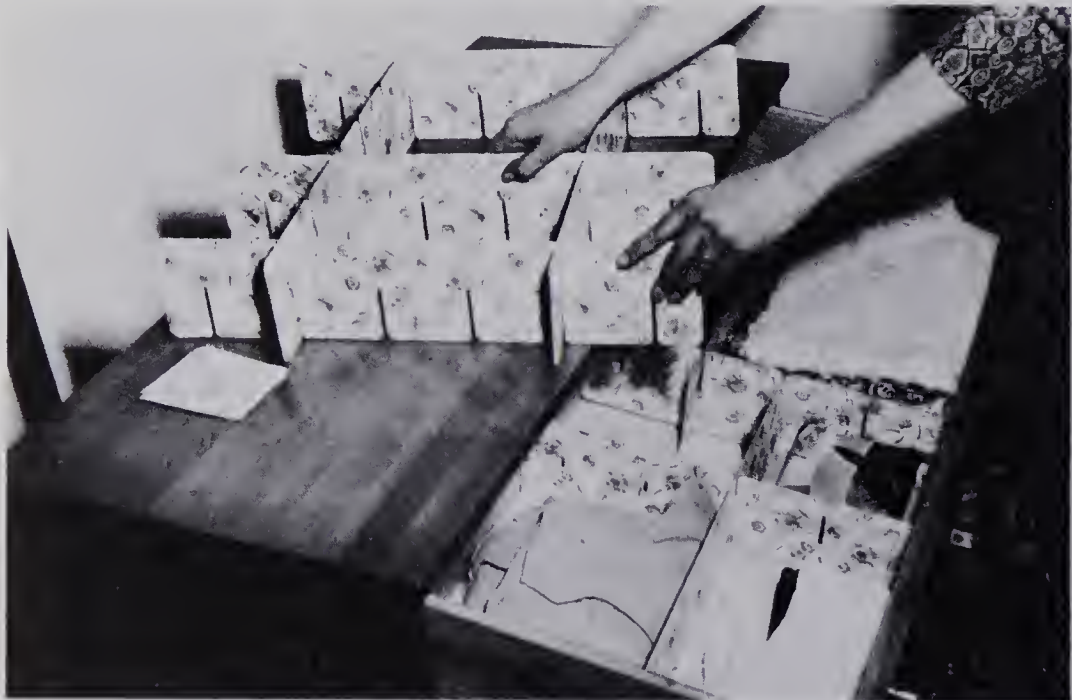
Courtesy Ekco Products Company

DRAWER ACCESSORIES



Courtesy Protex Products Company

Boxes and dividers help to keep the contents of drawers neatly sorted, free from wrinkles, and easy to find. If the dividers are adjustable, compartments of different sizes are possible.



Courtesy Chicago Daily News

Drawer dividers

Bags. Outer garments, undergarments, and accessories may all be put in bags to protect them from dust. Choose various sizes to take up a minimum amount of space. Garment bags can be purchased in different sizes and different lengths to accommodate one or several garments. They are made from paper, cloth, or plastic; the plastic may be transparent or opaque. They are particularly useful for storing garments that are seldom worn and for between-season storage. If you make your own garment bags, glazed chintz or one of the plastic materials is the best choice of fabric.

Clear plastic bags of various sizes and shapes for storing lingerie, hosiery, sweaters, knitted garments, gloves, handkerchiefs, handbags, shoes, and jewelry are available with and without zippers. They have the advantage of letting you see at a glance what is in the bag. When they become dusty, they can be washed easily in detergent suds. With a reasonable amount of care, they will last a long time.

Other closet accessories. To complete a well-planned closet, there are many possible accessories, but some are more essential than others.

There are brushes with fine bristles for dresses or suits; stiff-bristled brushes for heavy materials and spot removal; rubber or plastic sponges for removing lint and shine from woolens and suedes.

Shoe trees keep shoes in shape. Paper stuffed down into the toes of shoes makes a good substitute.

Shoe racks, placed on the floor of the closet or attached to the wall or the closet door, keep shoes orderly and handy. A towel rod may also be used as a shoe rack. Shoe bags hung on a closet door or some other place in the room will hold items such as socks, gloves, and shoe-cleaning kit, as well as shoes.

A man's tie rack is useful for hanging belts. A belt rack can be improvised by screwing

cup hooks at intervals to a smooth board and hanging it on the closet door or on a side wall. Belt hangers which may be purchased are a convenience.

A leg-of-mutton-shaped bag of heavy sailcloth, canvas, or plastic fabric is a good storage container for crinoline petticoats. The petticoats should be rolled before being put in the bag, which can be hung on a hook in the closet.

Either a bag or a hamper should be provided for soiled laundry.

Providing Additional Closet Space

Additional hanging space may be acquired by placing rods across one section of the upper part of the closet to hang bouffant petticoats, ballet costumes, formals, and other garments not worn frequently. Portable wardrobe cabinets, made of wood or cardboard, might be bought if there is space for them in the room. They can be painted or covered to harmonize with the room decorations. Free-standing metal clothing racks, placed in a corner, can be a help when closet space is limited. Equipped with a shelf at the top, shoe rack at the bottom, and hooks on the upright supports for belts, umbrellas, and purses, these racks provide considerable additional storage space.

The Drawer Space

Because drawers are used so often, the space in them should be carefully organized so that articles can be kept neatly and found quickly. Start by emptying the drawers and lining them with fresh paper. If the wood is in poor condition or rough, line the drawer with self-adhesive shelf paper to harmonize with your room. Sort the articles to be stored. Following is one grouping which might be used: pins, hair clips, manicure supplies, cosmetic items, costume jewelry, lingerie, hosiery, gloves, scarves, handkerchiefs, flowers, sweaters.

If you keep jewelry in a separate box, it can



Courtesy Educational Bureau, Coats & Clark Inc.

Shortening a slip is easy, takes little time, and will make it wearable. Making such slight adjustments is a part of the regular weekly care of your clothing.

be in the same drawer with your cosmetics or on top of the dresser or chest. Sweaters and lingerie can be kept neatly and separately if stored individually in polyethylene bags.

Several other accessories help to keep drawers neat. Drawer dividers with extension features to fit drawers of different sizes can be purchased, or they can be made from 1/4-inch plywood. Utility trays, or cutlery trays, made of wood or plastic can be bought from the ten-cent store, or suitable cardboard boxes can be found in which to keep various small items. Containers made especially for hosiery, gloves, handkerchiefs, scarves, etc., may be purchased, or cardboard boxes of various sizes may be used for these accessories. (See page 194.)

Weekly Care of Clothes

A weekly check of your wardrobe will, to some extent, minimize the daily care you have to give your clothes, provided you do a thorough job and do it regularly. Setting aside a certain time each week to spend on your clothes will relieve you of being concerned at the last minute with the questions "What shall I wear? Is it in good shape?" Looking over

your clothes and getting them ready to wear ahead of time will assure you of having enough changes ready for the entire week and for all your activities. Setting aside two or three hours on Saturday or on a weekday afternoon or evening when you are free will save you time during the week when you might be too busy to give your clothes the care they need.

After wearing, separate your clothes into various categories according to the care that is required. Then when you are ready to put them in order, you will know whether they need mending, cleaning, washing, or pressing. Inspect the shoes you have worn during the week and decide what treatment is necessary to refresh them.

Mending Clothes

If you think of the family mending kit as the "stitch-in-time" kit, mending will not be a chore. A box or basket equipped with sewing tools and supplies, readily accessible to each member of the family, should be standard equipment in every home. Most of the items can be assembled from the sewing supplies, but for the sake of convenience they should be retained in the mending kit and kept in an organized fashion. To save time when you are in a hurry, keep several needles threaded with different-colored thread in a pincushion ready for use.

"Stitch-in-time" mending may be done by hand or by machine, often in a matter of minutes. It is well to note the color of the thread and the kind of stitch already used on a garment you are mending. The size of the needle and thread should be correct for the weight of the material and the article to be mended. (See page 240.) If the iron and pressing board are always set up for use, press-on patches can be applied quickly. Any garment that needs mending should be repaired before it is pressed, laundered, or cleaned.

Cleaning Clothes

The term "cleaning" is applied when a dry-cleaning fluid is used to remove a spot or to remove over-all dirt and soil from a garment.

Some silk, wool, and synthetic fabrics carry a label advising dry cleaning only. It is recommended that dry cleaning never be done at

HOW TO MEND CLOTHES

Secure buttons, snaps, hooks, and eyes. Directions for sewing these on are given in Chapter 10. If belt carriers or thread loops are broken, remove and replace them, following directions on pages 280 to 282.

Reinforce torn buttonholes. Place a piece of tape or strong fabric between the garment and the facing; sew over the torn end of the buttonhole through all thicknesses.

Re-stitch ripped seams or zippers. Re-sew any sections of the hem that have come loose or any seams that have ripped, and re-sew shoulder straps to slips and bras as needed.

Renew worn tape. Apply new tape to hems, and replace worn trimmings.

Repair girdles. Zigzag-stitch over seams that have pulled out, reinforcing by stitching over a patch of elastic. Replace worn-out garters. Re-sew lace or other trimming that has come loose.

Apply patches. For three-cornered tears or worn spots use a piece of fabric which corresponds in color, weight, and weave to the fabric in the garment. The patch may be applied with hand stitching or machine stitching, depending upon the location and the fabric. Instead of stitching a patch over a tear or worn spot, a press-on patch or tape may be applied.

home. The solvents are highly flammable and dangerous to use under most home conditions. If your garments are spotted and cannot be laundered, send them to a reliable dry cleaner. Mark any stains with basting stitches in contrasting color or with a safety pin. If the cause of the stain is known, the information should be given to the cleaner. Before having garments cleaned, it is advisable to remove such things as fine buttons, buttons which cannot be matched, and some trimmings.

There are times when a garment becomes spotted or soiled in one or two places when it is not necessary to have the entire garment laundered or dry-cleaned. Spots of lipstick, blood, grease, etc., on washable fabrics should be removed before the garment is laundered. (See page 200.) Spot cleaning should be done as soon as a spot appears. If it is not convenient to remove such spots immediately, do nothing to the garment yourself, and take it to a dry cleaner when you can and tell him what the spot is. Usually commercial dry cleaners can remove spots more successfully if they have not already been treated.

Small spots and stains can be removed successfully at home if care and correct procedures are used. Before starting on a spot- or stain-removal project, it is necessary to know the fiber content of the fabric, the type of stain, the cleaning agent, and the method of treatment recommended for the particular stain and the fabric.

You may prefer to take your garments that require cleaning but which do not have spots to a self-help establishment where, under the supervision of a trained attendant, you can do your own dry cleaning. The equipment in such places is safe and the cleaning is effective. Touch-up pressing is required on some garments. The cost of such service is considerably less than it is when you have professional cleaning done.

HOW TO REMOVE A SPOT



1. Place an absorbent pad or a clean white blotter under the spot after brushing the fabric to remove loose soil.



2. Moisten a clean cloth with cleaning fluid. Use a piece of fabric that is identical to the fabric of the garment or one that is a similar color.



3. Brush the moistened cloth over the spot. Rub lightly, "feathering out" the cleaning fluid so there is no definite edge between the spot and the area around it. Change the cleaning cloth and pad or blotter under the spot if they become soiled. Repeat the process if necessary, but avoid saturating the fabric with cleaning fluid.

Courtesy Energine

Consider fabric. Different fabrics require different treatment. If in doubt about the fabric, consult the label on the garment.

Fabrics such as cotton and linen, which are not harmed by washing, react very favorably to soap-and-water treatment.

Fabrics such as silk and wool may require professional treatment. There may be some difficulty in removing spots from fabrics made of synthetic fibers or a blend of fibers. In the case of blended fibers, use the method recommended for the fiber comprising the highest percentage in the blend. The label should include information on the percentages of the blend.

When a spot is removed from a napped-wool fabric, it is usually necessary to brush the nap after the spot is thoroughly dry. Sometimes these fabrics require sponging and application of heat to raise the nap. (See illustrations on opposite page.)

Consider stain. In order to choose the method of removal that will be most successful, it helps greatly to know what the stain is or into what grouping it falls. The stains most commonly found on clothing are those caused by food, lipstick, blood, chewing gum, and ink. Food stains fall into the following categories:

1. Greasy: all fats, oils, chocolate, milk, cream
2. Sticky: sugars and sirups
3. Acids: fruit and vegetable juices, vinegar
4. Combinations: ice cream, mayonnaise, gravy

Other stains include those made by grass, nail polish, rust, mildew, and Mercurochrome. Each requires a special treatment.

Know spot-removal procedure. Prompt treatment before a stain has had time to "set" in the fabric is always desirable if possible. If the fabric is washable, sponging immediately with cold water or with soap or detergent suds will often remove the spot. For more stubborn stains, consult the table on page 200. Remem-

LABELS GIVING INFORMATION ON CARE

Good Housekeeping

Guaranteed by Good Housekeeping

H'ven blend

75 DACRON POLYESTER FIBER
25 AVRON RAYON

Automatic Wash and Wear
IN ACCORDANCE WITH GOOD HOUSEKEEPING ST
Casualmaker

DURABLY MOTHPROOFED
MITIN

Mitin Durable Mothproofing
WITHSTANDS WEATHERING, WEAR
AND NORMAL CLEANING

This Fabric is Lasting
MOTHPROOFED WITH MITIN

This COTTON fabric requires
LITTLE OR NO IRONING

- DURABLE FINISH
- SPOT RESISTANT
- WRINKLE RESISTANT
- WATER REPELLENT

DRY CLEAN ONLY

WASHING INSTRUCTIONS

- WASH BY HAND OR MACHINE
- USE LUKEWARM MILD SOAP-SUDS
- AVOID AUTOMATIC DRYING
- USE COOL IRON IF DESIRED

- Wrinkle-resistant!
- Long-lasting luxury finish!
- Machine washable!
- Drip dry - do not wring or twist!
- Wash-fast colors!

Check the instructions on the hang tag or label for recommendations concerning the care of a garment.

HOW TO REMOVE

The stain	Steps for non-washable fabrics	Steps for washable fabrics
Adhesive tape	(14) (1)	(14) (1)
^ Blood	(2) (13)	Soak in cold water; (4) (15)
^ Chewing gum	(14) (1) (16)	(14) (1) (6) (4)
^ Chocolate, cocoa	(1) (5) (15)	(4) (10)
^ Coffee, tea	(2) (8) (1) if any grease from cream	(9) (4) (10)
Egg	(2) (1)	(2) (15) (4)
Fruit	(2) (8)	(9) (10)
^ Grass	(7) (4) (14) (13)	(4) (10)
^ Grease from foods	(1)	(4)
Grease, heavy or dirty (automobile, bicycle, etc.)	(3) (1)	(3) (15) (4)
Ice cream, milk	(1) (2) (5)	(2) (15) (4)
^ Ink, ball-point	(11)	(4)
Ink, fountain-pen	(2) (13)	(2) (15) (4) (10)
^ Lipstick*	(3) (1) (6) (7)	(3) (4) (10)
Meat juice, gravy	(2) (1)	(2) (4)
Mustard	(7) (8) (4)	(8) (4)
^ Nail polish*	(11) (10)	(11) (10)
Paint (if fresh)*	(12) (1)	(12) (4)
^ Perspiration	(13)	(4) (10)
Rust	(16)	(16)
Salad dressings	(2) (1)	(4)
^ Scorch	(10)	(4) (10)
Soft drinks (if fresh; some almost unremovable if set by age, heat, or soap)	(2) (8)	(2) (8) (10)
^ Unknown spot	(2) (1) (13)	(2) (4)
Water spots	(17) (13)	(17) (2) (4)

* Stains that are practically impossible to remove include (a) dried paint; (b) lipstick, unless the fabric will stand soap, water, and hard rubbing; and (c) nail polish on some but not all fabrics.

COMMON STAINS

THE STEPS

These are the steps referred to on the opposite page. When more than one step is listed, use them consecutively. When you sponge with water followed by fireproof cleaning fluid—or the other way around—let the fabric dry in between the two steps. You will not need to carry out all the steps listed after every spot unless it proves stubborn.

- Step 1.** Sponge with fireproof cleaning fluid.
- Step 2.** Sponge with cold or lukewarm, not hot, water. Use cold water on soft drink, egg, blood, ice cream, and meat-juice stains.
- Step 3.** Rub in petroleum jelly to soften the stain.
- Step 4.** Wash in warm water with a synthetic detergent or soap.
- Step 5.** Moisten spot with cold or lukewarm water. Rub in some pepsin powder and allow to remain for half an hour. Sponge with water.
- Step 6.** Soak for a short while in a bowl of fireproof cleaning fluid.
- Step 7.** Sponge with denatured alcohol. On acetate and colored materials use a mixture of 1 part alcohol, 2 parts water.
- Step 8.** Apply glycerine and rub lightly between hands. Let stand half an hour. Sponge with lukewarm water. For fruit stains, allow the glycerine to remain for several hours.
- Step 9.** Place stained part of article over bowl. Fasten with string. Pour boiling water on stain from height of 2 or 3 feet.
- Step 10.** Sponge with hydrogen peroxide to which sodium perborate has been added (1 teaspoon per pint). Rinse well. Do not use on colored material without testing colorfastness on hidden part of garment.
- Step 11.** Sponge with nail-polish remover unless the fabric is acetate, Arnel, Dynel, or Verel. Do not use nail-polish remover on these fabrics—it may make a hole.
- Step 12.** Sponge with turpentine.
- Step 13.** Take to dry cleaner.
- Step 14.** Scrape excess from stain with a dull instrument.
- Step 15.** Rub detergent on the stain and work it into the fabric. Rinse.
- Step 16.** Apply lemon juice and salt and place in sun. Rinse.
- Step 17.** Brush spot with same fabric, brush, or fingernail.



Courtesy Ebony

Even the most glamorous garments can be easy to care for. This party dress of nylon organdy is lovely yet practical because it will stay new looking through frequent washing and requires little or no pressing.

ber to work quickly and lightly on a clean surface, and if you are using a flammable solvent, always keep it away from an open flame. When applying liquid solvents, use small pieces of fabric in a color similar to the garment that is stained.

Keep supplies handy. Stain removers may be classified into three groups:

1. Solvents that dissolve the stain, such as water and carbon tetrachloride.

2. Absorbents that absorb the stain, such as blotting paper and cornstarch.
3. Bleaches that remove the color or stain, such as lemon juice and peroxide.

A spot-removal kit should be made up and kept in a safe, dry place ready for use. Use a metal container, deep enough to hold the bottles, all of which should be plainly labeled. A chart with instructions for removing common stains should be pasted in the cover of the box.

Laundering Clothes

You may have the habit of washing some of your clothes, such as socks, panties, and gloves, each night. The weekly accumulation of laundable articles will probably include blouses, washable skirts and dresses, girdles, bras, slips, night clothes, sportswear or lounging wear, handkerchiefs, scarves, and gloves. When only a small amount of drying space is available, when there are no duplicates of an article, or when habit or preference dictates, washing may be done every day or so by hand. This practice, however, requires the use of more soap or detergent and is actually not as efficient as accumulating a number of articles and washing them less often by hand or in the machine. No matter when or by what method you wash your clothes, always read the labels and follow the directions carefully for best results.

Supplies for laundering. If you look over the laundry-supplies section in a modern supermarket, you will see many different items. Each has been developed to do certain things, and some knowledge of their purpose will help you make a selection when you go shopping for the articles you need to wash your clothes.

Cleansing agents include soaps, soap flakes, sudsing and low-sudsing detergents, and cold-water soaps. When washing by hand, the sudsing detergents are more pleasant to use, but for machine laundering the low-sudsing

type are better. Cold-water soaps are made especially for woollens and elastic fabrics.

Water conditioners are added to the wash water and the first rinse. Water softeners are added to the wash water only. Both help to remove soil and to make fabrics soft and absorbent by removing the embedded film that makes them harsh and scratchy. When a water conditioner or softener is used, a smaller amount of soap or detergent is needed. When used in the rinse, a water conditioner removes all trace of bleach, if bleach has been used, along with other washing ingredients and any soil which may still be retained in the garment.

Finishers used in the home laundry include bluing, starch, bleach, and fabric softener. In order to prevent damage to the fabric and obtain the desired results, the directions which come with the finishers should be followed precisely.

Bluing emphasizes the whiteness of white fabrics. Starch refreshes fabrics, making them crisp and stiff or smooth and pliable, depending upon the fiber and the firmness of the fabric. Starch is available in chunk, liquid, and spray-on form. A bleach helps to keep white clothes white and light-colored clothes clear and true in color. Bleach should be applied in the wash cycle, because it is more effective at high temperature and with soap or detergent. A fabric softener keeps fabrics new looking, prevents matting in pile fabric, eliminates static electricity in fabrics that cling, and reduces wrinkles. Add to final rinse.

General directions for laundering. About all you have to do to articles laundered with the family wash is to iron them or touch them up with a cool iron. But there will always be some special items that you will want to take care of yourself and that you should not expect your mother to wash and iron.

With so many synthetic fabrics, fabrics woven of blends of several different fibers,

and the myriad of finishes applied to all fabrics, it is difficult to know exactly what your clothes are made of and how to take care of them. All you can do is to follow the instructions on the label. If the label says "Dry-clean only," do not try to wash the garment. When laundering instructions are given, follow them carefully. The treatment of washable fabrics depends upon the fibers used in making the fabric and the finishes applied. In the case of blends or combinations of fibers, use the method best suited to the fiber of the highest percentage. Certain finishes also require special care in laundering, especially when a bleach is used. The directions given in "Recipes for Washing Clothes" on page 204 apply to the safe laundering of fine fabrics.

Laundering wash-and-wear fabrics. Garments that can be worn, washed, dried, and worn again with little or no ironing are called "wash-and-wear." Wash-and-wear clothes include two types: (1) automatic wash-and-wear, which can be machine-washed automatically and tumble-dried in an automatic clothes dryer, and (2) drip-dry wash-and-wear, which can be hung on a hanger to drip dry or can be automatically dried. Both types usually require touch-up ironing.

There are three general types of fabric used in wash-and-wear garments: (a) a fabric of natural fiber (usually cotton) which has been given a resin finish; (b) a fabric of one or more of the man-made fibers (nylon, Dacron, Orlon, Arnel, Acrilan, etc.); or (c) a blend of one of these man-made fibers with a natural fiber.

Laundering procedures for wash-and-wear fabrics vary with the fiber content. The cottons can be washed with regular cottons, but the synthetic fabrics must be washed separately, because they cannot endure as high temperatures. For directions on laundering wash-and-wears, see chart at left on page 207.

RECIPES FOR WASHING CLOTHES

WHITE CLOTHES

TIME — 10 minutes

WATER TEMPERATURE — Hot
AGITATION and Spin — Regular
DETERGENT —

All Purpose

BLEACH — Optional

RINSE CONDITIONER — Optional

DELICATE Fabrics

TIME — 3 minutes

Water Temperature — Warm

AGITATION and SPIN — Gentle

DETERGENT — Choose For Fiber

BLEACH — Choose for Fiber

RINSE CONDITIONER

Desirable For Synthetics

COLORED CLOTHES

TIME — 10 minutes

WATER TEMPERATURE — Warm
AGITATION and Spin — Regular
DETERGENT —

All Purpose

BLEACH — Optional

RINSE CONDITIONER — Optional

WOOLENS

TIME — 2 minutes wash
8 minute soak

WATER TEMPERATURE — Cold

AGITATION and Spin — Gentle

DETERGENT — Cold Water Soap
or Light Duty Liquid

BLEACH — None

RINSE CONDITIONER — Optional

BRIGHT COLORS

TIME — 10 minutes

WATER TEMPERATURE — Cold
AGITATION and Spin — Regular
DETERGENT — Liquid or

Dissolved Granular

BLEACH — None

RINSE CONDITIONER — Optional

WASH n WEAR

TIME — 5 minutes

Water Temperature — Warm
or Cold

AGITATION and Spin — Regular
or Gentle

Detergent — All Purpose

BLEACH — Optional

RINSE CONDITIONER — Desirable

HOW TO PREPARE CLOTHES FOR WASHING


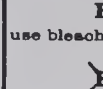






1. Remove any nonwashable trimmings, ribbons, belts, buttons, etc.
2. Sort clothes, according to kind of fabric and colorfastness, into groups as follows, each of which needs the same type of suds and temperature of water:
 - a. White clothes of cotton, linen, Orlon, Dacron, or nylon. (White silk and wool should be washed separately.)
 - b. Light-colored garments, if colorfast, including nylon hosiery. Hosiery and delicate fabrics are often washed in a nylon-mesh bag to prevent snagging.
 - c. Dark-colored garments, if colorfast. Any garment which is not definitely colorfast must be washed alone.
 - d. Woolens, gloves, socks, scarves, and sweaters should all be washed separately by hand.
3. Check clothes carefully to see if they need special treatment.
 - a. Remove any grease spots with carbon tetrachloride.
 - b. Apply extra soap to stubborn spots, necklines, and cuffs, using a small hand brush if necessary.
 - c. Soak very dirty clothes in suds five to thirty minutes; then wash in clean suds and proceed as for regular laundering.
4. Determine temperature of wash water according to the fiber content and color of the fabric, as shown in the chart on the opposite page.

Washing woolens. Knit or woven woolen garments may be washed successfully by careful handling at lukewarm temperature. (See chart at right on page 207.)

Washing foundation garments. Girdles, bras, and all-in-one foundation garments are usually made from a combination of two or

SURE CARE SYMBOLS

Follow these symbols to WASH or DRY-CLEAN and IRON your clothes or home furnishings with satisfactory results. Look for the labels with these simple guides to happier washdays.

 you may wash by machine or by hand	 use bleach carefully do not use bleach	 you may dry clean	 do not dry clean
 wash by hand	 do not wash	 may be ironed	 do not iron










RECOMMENDED WASH TEMPERATURES:

160°	hot water with any soap or detergent
120	medium hot water with any soap or detergent
105°	warm water with mild soap or mild detergent
CW	use cold water; it lessens the danger of staining and shrinkage
WS	wash separately; it lessens the danger of staining and shrinkage

H	hot iron
M	medium hot iron
C	cool iron
S	steaming iron
L	little or no ironing

DD	drip dry	SD	spin dry	DF	dry flat
TD	you may tumble dry	LD	hang on line to dry		
DR	dry rapidly (for example remove excess moisture between towels)				

HERE ARE HOW THESE SYMBOLS MIGHT LOOK ON LABELS: WHAT THEY TELL YOU.

			Wash by machine or by hand in hot water with any soap or detergent. Use bleach carefully. Tumble dry. Do not dry clean. Iron with hot iron.
			Wash by hand in warm water with any soap or detergent. Do not bleach. Dry clean. Little or no ironing.
			Wash by hand in lukewarm water with mild soap or detergent. Do not bleach. Dry rapidly. Dry clean. Do not iron.

Recommended by the National Retail Merchants Association

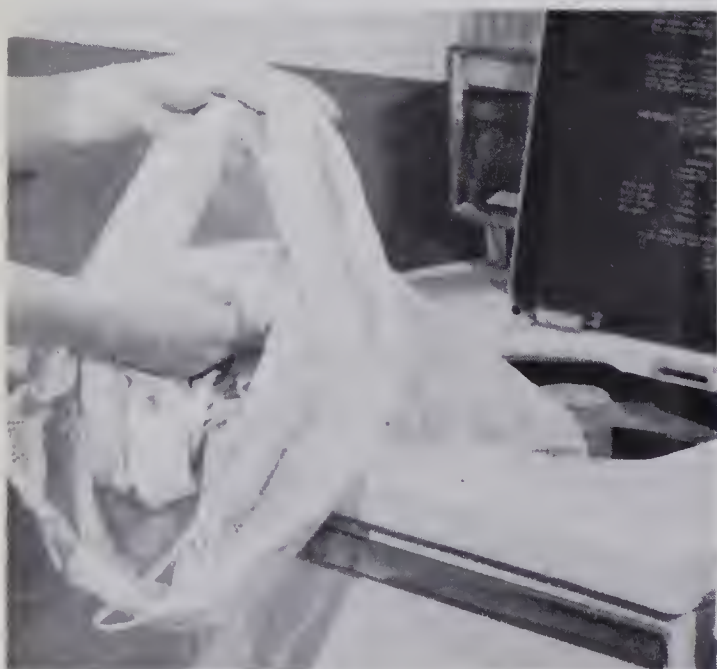
more fibers such as elastic, cotton, rayon, silk, nylon, or Dacron. They should be washed frequently. (See chart on page 206.)

Pressing and Ironing Clothes

Whether you are pressing or ironing, the equipment involved is essentially the same. Garments which have been washed, dried, and sprinkled will need to be ironed. Garments which have become wrinkled from wearing, hanging, or being packed will need to be



Foundation garments require frequent laundering to keep them fresh and clean, so proper washing methods are important. When washing girdles by hand, stubborn spots may be removed by scrubbing with a sudsy soft brush (above). Girdles may be washed safely by machine if warm suds and warm rinses are used and if the machine cycle is set for "delicate fabrics" (below).



Courtesy What's New in Home Economics and The Cleanliness Bureau

HOW TO WASH FOUNDATION GARMENTS

Girdles. Elastic is weakened less by soap than by detergent. If possible, use cold-water soap. Avoid hot water.

1. Soak a short time in solution to loosen dirt.
2. Scrub the garment inside and out with a brush, or wash by machine.
3. Rinse two or three times, and squeeze or spin out the water. Do not wring.
4. Roll in a Turkish towel to remove excess water.
5. Lay garment flat on a dry Turkish towel, or hang it over a towel bar, away from the direct heat, to dry. Pressing is unnecessary.

Bras. Wash in same way as a girdle, or wash with other lingerie, depending upon the type. Dry away from direct heat. Press only those portions which are not elastic or of synthetic-fiber content.

pressed. Garments made of wash-and-wear fabrics may require touch-up pressing after being washed. This usually depends on personal preference. Even scarves and the veils on hats need occasional pressing.

Essential and optional pressing equipment are described on pages 238, 241, and 242. In the average household, pressing and ironing equipment is used most frequently in the kitchen or laundry area, but families fortunate enough to have a sewing room keep the pressing equipment there.

Pressing techniques. A few general reminders on pressing are listed in the chart on page 208. Correct techniques and procedures for pressing are described in detail in Chapter 11.

HOW TO LAUNDER WASH-AND-WEARS

1. Remove any fat-soluble spots with carbon tetrachloride or benzine.
2. Rub heavily soiled areas with detergent solution and, if necessary, scrub with a brush.
3. Use detergent and tepid or cold water.
4. Rinse well with final cold-water rinse, using water conditioner in first rinse and fabric softener in final rinse.
5. If bleach is to be used, consult label regarding finish on fabric. Bleach can be used unless manufacturer's label reads, "Do not bleach."
6. Avoid fast-spin cycle in the automatic washer.
7. To prevent deep-set wrinkles, avoid running garments through a wringer.
8. Hang garments on rustproof hangers to dry, unless a dryer is used.
9. If dried in an automatic dryer, remove garments while they are still damp, just before tumbling stops. To prevent wrinkles from becoming "heat-set," hang on rustproof hangers to cool at room temperature.
10. If you press, use a steam iron, touching the fabric lightly and quickly.

Ironing clothes. Even though some of your clothes are made from wash-and-wear fabrics or traditional fabrics which have been treated with finishes that eliminate the need for ironing, you will find it necessary to iron some of your garments. Most girls like the look and feel of a freshly laundered, crisply ironed blouse, and when washable skirts or shorts are worn, they must be ironed into shape unless they are wash-and-wear.

Cotton, linen, silk, and rayon and some of the other synthetic fabrics are better ironed

HOW TO WASH WOOLEN GARMENTS

Knit fabrics. Soak sweaters, jerseys, and mittens in lukewarm soapsuds or in cold water with cold-water soap made especially for wool. After soaking, follow these steps:

1. Gently squeeze the solution through the garment thoroughly, being careful not to lift the garment out of the solution, because the weight of the wet garment will stretch the yarns.
2. Rinse in lukewarm or cold water twice, again being careful not to pull the garment.
3. Squeeze out water, and roll the garment in a Turkish towel to remove excess moisture.
4. Shape on a flat surface, and dry away from sun or direct heat. Frames for drying wool socks and gloves are available and assure correct size and shape after washing.
5. If pressing is desired, use a steam iron on the wrong side of the garment to touch it up.

Woven fabrics. Wash in the same way as knit fabrics. Trousers, such as slacks and pants, may be dried on frames, one for each leg. This will assure proper shape and also set the crease. Any wool garment may be dried by smoothing it out flat on a Turkish towel placed over several thicknesses of newspaper. Press if necessary.

damp. If your clothes have been washed by hand and hung to dry close by, you can watch the articles you need to iron and remove them from the line when they are partially dry. If you have rolled clothes in a Turkish towel to remove excess moisture after washing, you will not have to sprinkle them.



From Tussy Cosmetic Company's filmstrip "Your Best You"

Most clothes, to look their best, may require some pressing. For correct techniques and procedures for pressing, see the chart at right and Chapter 11.

Garments that have become completely dry must be sprinkled. This may be done with a spray bottle that has a perforated top or with a brush dipped in a bowl of water. Roll or fold the dampened articles and wrap them in a towel, or place them in a large plastic bag. Dampened wash which is not to be ironed within a reasonable length of time may be placed in the refrigerator to prevent the formation of mildew.

The temperature-control setting found on most electric irons makes it possible to provide the proper amount of heat for ironing any kind of fabric. If you have saved the labels from your clothing, you will know what temperature setting to use. The labels on some of the synthetic fabrics will tell you that the garment is to be completely dried and then ironed with a steam iron. This is called "touch-up pressing." Again, you must watch the temperature control for the type of fabric.

Certain kinds of fabrics need special treatment in ironing: Corduroy is best ironed on the wrong side and then steamed and brushed on the right side to raise the pile. (See directions for pressing in Chapter 11, page 290.)

HOW TO PRESS CLOTHES

1. Know the type of fabric you are going to press. Read the label which came with the garment for the amount of heat necessary.
2. Empty pockets, remove belts, pins, bows, etc.
3. Brush garment thoroughly, especially inside pockets, under collar, cuffs, and facings.
4. Surface-clean woollens by rubbing lightly with a cloth of the same color saturated with carbon tetrachloride or by sponging with very dilute ammonia water.
5. Press on wrong side of garment or, for top pressing, use a light touch by holding a steam iron $\frac{1}{4}$ inch from the fabric or by placing a damp pressing cloth between garment and dry iron.
6. Hang freshly pressed garment on hanger in airy place. Allow it to dry thoroughly before wearing.

Cotton lace and embroidered fabrics can be ironed better if they are placed on a softly padded board.

Cotton knits, denim, and many rayons lend themselves to steam ironing.

For a few simple rules to follow when ironing, see the chart on the opposite page.

Taking Care of Shoes

Poorly kept shoes can mar an otherwise good appearance. Shoes are an expensive item in the clothing budget, and for this reason as well as for the sake of appearance, they should be given the care that will keep them looking well for a long time. What you can do yourself is to be sure your shoes are clean and polished, with the laces clean and renewed when necessary. What you cannot do yourself is to repair your shoes.

In your weekly check of your clothing, shoes should be carefully inspected to see if they need new heel lifts or tips, mends in ripped stitching, renewed elastic insets, or re-sewed buckles or bows. When such repair is needed, take your shoes to a repair shop.

You may have a shoe-cleaning kit for your individual use, or you may add to the family box the supplies you need to keep your shoes in good condition. Brushing or rubbing your shoes with a dry cloth should be a daily habit. Give your shoes a thorough cleaning when you are putting your clothes in order for the week ahead. Wearing rubbers or boots when the weather is bad will lessen the work and preserve your shoes.

Between-season Care of Clothes

Changing seasons require changes in the kinds of clothes we wear. If you live in a climate which varies from one season to an-

other, you probably have clothes for summer, winter, spring, and fall. Since most clothes can be worn for more than one year, the clothes you are not wearing must be kept in good condition for the next season when you will need them.

At the beginning of a season you are likely to buy some new clothing which may need attention before wearing. This will also be the time that you make over or alter clothes from the year before.

Storing out-of-season clothes frees space in closets and drawers for the clothes being worn during the current season. It also protects clothing from soil, moths and other insects, and vermin. Plans for storing should be made at the end of each season, by considering which garments to store, where to store them, and what supplies you will need for storing them.

Prewear Care of Clothes

Before you wear a new ready-made garment, it is a good idea to check it over carefully to make sure it is completely ready for wear. Any necessary adjustment in the garment should be made before the garment is worn. Your clothes will wear longer, look neater, and need fewer difficult mending jobs later on. Besides, you will be free of concern about any needed changes and have confidence that the garment looks right on you. (For suggestions, see chart on page 210.)

Altering or Remodeling Clothes

When you are preparing your clothes for storage, it is a good time to take an inventory of your wardrobe and discard the garments for which you have no further use. You may find some which are outmoded or which you cannot wear any more. These should be discarded. Separate them from those you will keep. You can spend some time later deciding what to do with them. Throw away all worn

HOW TO IRON A GARMENT

1. Be sure ironing board is well padded and has a clean cover.
2. Check iron to see that it is free from particles of starch or other material.
3. Iron collars, cuffs, belts, bows, and inset pockets first; then bodice; and, last, skirt.
4. Always iron with the grain of the fabric.
5. Press all seams open on the inside of the garment, except those which should lie flat, as illustrated on page 295.
6. Press facings on the inside as well as on the outside of the garment.
7. Iron around buttons carefully, being sure not to touch the buttons with the iron, because, if plastic, the buttons are likely to melt.
8. Smooth tucks and pleats lengthwise, and hold them taut while ironing.

HOW TO CHECK READY-MADE CLOTHES BEFORE WEARING

Fastenings and trimmings. Even on the most expensive garments, the fastenings and trimmings may need to be sewed on securely.

Buttons, snap fasteners, hooks and eyes all need to be checked. On thin or loosely woven fabrics, add a piece of tape on the underside of the garment under the button for reinforcement. On coats, add a smaller button.

A buttonhole may need a few extra stitches at each end to prevent its pulling out.

Thread eyes, loops, belt carriers, and French tacks may be remade or strengthened with a few stitches. (See pages 280 to 283.)

Loose trimmings, such as bows, tabs, and cuffs, should be tightened.

Washable collars, cuffs, belts, bands, bows, etc., that have been basted into place may be made more easily removable by adding snap fasteners.

Lingerie tapes with a snap on one end may be attached to shoulder seams of wide-necked dresses to hold lingerie straps.

Pockets. Reinforce corners of patch pockets to prevent their pulling out or tearing by placing a narrow tape on the underside of the garment in line with the upper edge of the pocket and re-stitching the corners, as described on page 486, catching the tape in the stitching.

Seams. Seams that have been stitched with large or loose stitches or that have not been properly finished should be corrected.

To correct seams, re-stitch where stitches are loose or large on the same line with the original stitching. Make narrow seams wider by stitching a new seam that is slightly deeper than the original one.

To finish seams on fabrics that fray, overcast the seams by hand (page 274), use a zigzag machine stitch, or place a second row of stitching near the cut edge.

To reinforce underarm seams on raglan or cut-on sleeves, apply a piece of tape or a ribbon seam binding so that the seam cannot rip or the fabric tear. (See page 516.)

To secure dangling threads, pull the threads to the inside of the garment and tie.

Openings. On zipper openings, overcast or hem down loose or frayed edges which might get caught in the teeth of the zipper. Tack the lower ends of the zipper tape securely to prevent its pulling away from the fabric, and sew the tape to the waistband where there is strain.

Hems. The hem of a new garment frequently requires attention.

Correct the hem line by following the directions on page 428.

Repair broken hemming stitches by pulling out enough stitches to permit threading the needle and securing both ends of the thread. Then replace the missing stitches.

Reinforce narrow skirts at the hem line to prevent seams from pulling out as you walk. Open the hem at the seam; stitch about 4 inches of matching tape across the seam line on the inside of the turned portion of the hem, with the edge of the tape along the fold; re-sew the hem in place, and press.

Reinforce a split or pleat at the upper end by (a) hand-sewing a tape or a square of firm fabric on the wrong side of the skirt or (b) machine-stitching a triangle from the right side.

A simple renovation may bring an old garment up to date. Such changes as a new panel buttoned onto the front of a dress, a new jacket of contrasting fabric, or a detachable collar will give a new look to an old garment.



Courtesy Simplicity Pattern Co. Inc.

or torn belts, handbags, misshapen and scuffed shoes, and anything else beyond salvaging.

Now separate the clothes you have left into two piles—one containing the clothes which could be made wearable with a small amount of repair and the other containing badly worn or outgrown clothes which will need a great deal of planning and remodeling before they can be worn.

Simple renovations. Altering, or making simple renovations, might consist of refitting garments to conform to a fashion trend or to



changes in your figure. An entirely new look may be achieved by adding a new collar, new cuffs, or a new belt. Adjusting the skirt length will often bring the garment up to date. Directions for making simple alterations are given in Chapter 14.

Major remodeling. If a garment requires major remodeling to make it wearable, careful consideration should be given to the amount of time, energy, and money needed to do the job. The risk of not being able to determine exactly what the results might be should also



Courtesy Simplicity Pattern Co. Inc.

Major remodeling may be done either by adding new fabric or by combining parts of two garments. A separate skirt or the skirt of a dress can be combined with a bodice of new fabric or a blouse or the bodice of another dress.

be considered. The check list on page 213 will help you to decide whether to do remodeling.

When the decision is made to remodel or remake a garment, have it dry-cleaned or rip it apart and wash and press the separate pieces. Select a commercial pattern which can be used on the available fabric. Then lay the pattern pieces on the fabric, avoiding worn spots or stains. Be careful to preserve the grain lines. Do not cut any piece until the pattern is completely laid out. After cutting, proceed with the construction as you would with a new garment.

Storing Your Clothes

Before storing clothes, thoroughly clean all closets, cabinets, chests, or drawers used for storage. Empty them completely and remove shelf paper, edgings, etc. Wash drawers and chests, and the walls, shelves, and floors of closets. Repaint your closet if necessary. Remember, paint acts as a disinfectant. Spray all cracks, crevices, etc., with moth or insect spray. Air out boxes, suitcases, shoe and garment bags, and drawers. Renew shelf paper and edgings if necessary.

Commercial storage. If you have a very limited amount of storage space at home and can afford it, commercial storage is the safest way to store woolen garments. Commercial cleaning establishments usually clean garments when they are received. Then they are placed in cold-storage vaults until they are called for. Pressing is done just before they are returned to the owner. Mothproofing may be done for an additional charge.

Heavy winter coats and suits which take up a lot of space can be stored this way during the summer, leaving room in the closet for lighter-weight clothes.

Furs should never be stored at home. At a fur-storage plant they will be hung in temperature-controlled vaults. The cold air protects against moths and prevents the fur from becoming brittle, dry, or lifeless. Each season fur garments should be cleaned and glazed, and if any skins are ripped or split, they should be mended.

Home storage. The way you store clothes at home will depend upon the facilities available, the kind and number of clothes you have, and the climate.

Storage areas for storing clothes vary with the dwelling place. The basement and attic in a house provide the largest areas, but both have disadvantages. Basements are sometimes damp, and attics are likely to be hot in the summer, so care must be taken to protect clothes from these extremes. Closets are the next largest area, and if a full closet is not available for storage, a section or portion of the shelf area may be used for out-of-season clothing.

Storage containers vary in kind. If you store your clothes in a closet, mothproof bags can be used. These come in a variety of sizes and materials. Separate storage wardrobes, which come with or without zippered inner liners, are very satisfactory. Large metal boxes are

HOW TO DETERMINE ADVISABILITY OF MAJOR REMODELING

1. Does pulling on the grain reveal sufficient strength in the fabric?
2. Will there be enough fabric for a new garment?
3. Will additional fabric, findings, or trimmings be needed?
4. May the wrong side of the fabric be used for the right side?
5. Will the new garment be useful in my present wardrobe?
6. Can I be reasonably sure that the results will be satisfactory?
7. Will it be advisable to dye the fabric?
8. Do I have the ability to do the necessary remodeling?
9. About how much time will be required?
10. Do I have time to remodel the garment?
11. How much would new fabric or a new garment cost?
12. Do I have money for a new garment?

perfect for storing heavy woolen sweaters and socks, because they are virtually airtight. Blanket-size metal boxes will hold a number of garments and may be stored under the bed. Zippered bags are available in many different sizes and are useful for storing sweaters and accessories.

Trunks make excellent storage containers for garments which can be packed flat and are not subject to creasing. Suitcases and cardboard boxes, particularly large suit boxes, are easily packed and can be stored on the upper shelf of the closet.

Cedar chests that are also decorative pieces of furniture are available with cabinet and drawer compartments.



Courtesy McCall's Patterns

Well-chosen luggage and well-selected clothes add to the enjoyment of any trip. Clothes that are suitable to your activities en route that can also be worn after your arrival have been well selected. Clothes that are comfortable, wrinkle-resistant, and dark enough not to show soil quickly are also well selected.

Preparing clothes for storage. Before storing any garment, plan where you will store each garment, and check to be sure you have all the supplies you will need before you even sort your clothes. Make sure the garment is clean and treated in such a way that moths and other insects will not be attracted to it. Place clothes in containers according to directions in the chart on the right, and label each box for easy identification.

Care of Clothes When Traveling

What clothes you decide to take when you travel will depend upon where you are going, how you are going, what weather you expect, and what you plan to be doing. (See Chapter 4.) The right clothes will make your trip much more fun, and the fewer clothes you have to bother with, the better time you will have. Take clothes that are simple, lightweight, and made of fabrics that are not likely to wrinkle and will be easy to care for. This will make packing easier, and you will need less time to care for your clothing during the days of your trip when there are so many other things to do.

Luggage. Luggage is a factor in the success of any trip. If it is exactly right for the particular trip you are taking, you will have

HOW TO STORE CLOTHING

Washable cottons, linens, silky synthetics. Pack flat in boxes, suitcases, chests, or trunks. Place tissue paper between each layer. Use dark-blue or black tissue paper for white or very light garments. Lay heavy paper, several layers of tissue paper, or a sheet of plastic on top, tucking it down into the sides before closing container. Seal edges with gummed paper if cover is not tight. Or wrap and seal each garment separately before packing.

Nonwashable garments. Hang in airtight, zippered garment bags to protect them from dust and crushing. If garment is wool, suspend a small bag containing a moth-repellent from each hanger.

Woolens. Sprinkle moth flakes, balls, or crystals between layers of woolen clothing before wrapping in paper. Seal the ends. Place in boxes, chests, or suitcases. Wrap small woolen items in transparent wrapping paper or seal them in polyethylene bags.

TO PACK A SUITCASE BY LAYERS



All photos courtesy American Airlines

In the first layer pack the odd-shaped articles—shoes in plastic bags, waterproof cosmetic bag fitted with lightweight, nonbreakable jars and bottles, extra handbags, jewel case, etc. Place the heaviest articles on the hinged side of the case. Fill the remaining space with such articles as bathing suit, lingerie, gloves, hosiery, or packable hat to an even level. In the second layer arrange sweaters, blouses, pants, or skirts with a minimum of folds, keeping the layer flat. Fold straight or pleated skirts lengthwise to fit the case, and turn back the top at the hipline or above. Full skirts should be gathered into the case.



In the third layer pack jacket or coat and dresses, cushioning the folds with tissue paper. Hold a buttoned jacket by the shoulders, and lay the front down across the width of the case. Roll-tuck the collar down at the back of the case. Lay the sleeves lengthwise, letting them fold themselves. Turn the tail of the jacket over into the case, folding it at the waist. Pack a topcoat the same except to lay it lengthwise instead of crosswise. Hold a dress, fasteners closed, by the shoulders, and draw it over the case, face down, until the hem falls into the case. Fold the sides to fit the width of the case with the sleeves flat and parallel to the sides. Fold the dress back crosswise to fit within the length of the case, taking care that the collar, lapels, and shoulder pads are smooth and flat. Close the suitcase after placing the things you need for an overnight stop on top of the upper layer. Unpack by lifting each layer out as a unit, keeping the garments folded as packed. Items on the first or second layer may be removed by raising the corner of the upper layers.

AIDS FOR CLOTHES CARE WHEN TRAVELING

1. Travel-size packages of detergents. Each capsule or envelope contains enough to wash a few articles of clothing in the bathroom washstand.
2. Plastic hangers on which to hang drip-dry garments.
3. A plastic, stretch clothesline. Sometimes these are packaged with a few clothespins. A braided type permits tucking the ends of garments between the strands of the line, thereby eliminating clothespins.
4. A lightweight travel iron—110–220 volts, AC-DC current. Also, for foreign travel, assorted plugs.
5. A good clothesbrush.
6. A small shoe-cleaning kit with special brush for suede shoes.
7. A bottle of carbon tetrachloride with small pieces of cloth the colors of your garments.
8. A towel for pressing and wrapping moist lingerie.
9. Rubberized or plastic zipper bags to carry some of the above items or to hold clothing that may be damp or soiled when you are ready to pack.

no problems in handling it and less difficulty with packing, and you will arrive with your clothes in good condition.

Each piece of your luggage should be clearly marked with your name and address for quick identification en route and as an aid in recovering a piece of luggage that might be lost.

The kind of luggage you select depends upon how you are going to travel and what you are going to be doing. With the emphasis there is today on air travel, much of the luggage is made of lightweight, durable materials. Luggage may be secured in a variety of sizes of suitcases, hatboxes, and duffle bags.

Packing a suitcase does not have to be a difficult job. If you follow these simple suggestions, you will arrive at your destination with your clothes appearing fresh and unwrinkled: Have plenty of tissue paper and plastic bags, and have a clear, flat place nearby for folding articles. Have dresses and suits close at hand. Separate other articles according to categories, and place them in bags to keep them clean and neatly organized for handling.

If you never can find what you want in a bag without taking everything out, or if your clothes always come out crushed and wrinkled, try the "layer" plan of packing. (See illustrations on page 215.)

Care of clothes en route. When you travel, develop the habit of hanging your clothes on a hanger immediately upon taking them off. Brush them thoroughly. To remove any wrinkles, hang garments in the bathroom while taking a shower or while running hot water. Brush them again while "steaming" them, being careful not to water-spot them. Hanging garments in front of an open window at night will not only air them but will also remove wrinkles.

No matter where you are going, if you provide yourself with the aids listed above, it will be easier to care for your clothes.

Courtesy General Electric Company



A steam iron, weighing only 1¾ pounds, that plugs in anywhere, is a traveling convenience.

Learning Experiences

Daily Care of Clothes

1. Have a class member demonstrate each of the following: (a) how you should handle a girdle and bra when putting them on; (b) putting on and taking off a skirt, dress, coat, gloves, and stocking; (c) sitting down without wrinkling a full-gathered skirt, a circular skirt, and a pleated skirt; and (d) brushing and hanging up a jacket, skirt, dress, and coat.
2. Before you go to bed tonight, try assembling the clothes and accessories you plan to wear tomorrow. Note the time it takes you to do this. Note also whether you feel more at ease when you start to school than you have on other days. Report your experience to the class.
3. As you discover items of clothing in need of care or repair, make a list of what is needed, or pin a notation to the garment. Set these garments aside to be taken care of in the weekly care of your clothes.
4. During one class period up-end your handbag. Follow the routine suggested in the chart "How to Clean Out a Handbag" on page 190.
5. As a class, list simple repairs most often needed on wearing apparel. Have each girl select one repair, and plan a three- to five-minute demonstration of a quick, effective way of making this repair.
6. Present a skit to illustrate the importance of keeping clothes in good condition. Contrast a girl who cares for her clothes with one who does not.
7. Using a closet or cupboard at school, work out a plan for a well-arranged clothes closet.
8. Decide how some of the ideas included in the plan in No. 7 might be carried out in your closet at home. Make the new arrangement, and tell how the plan could be altered if the closet had to be shared by two members of the family. Bring in before-and-after pictures of clothing storage units you work out at home.

Arranging Places to Keep Clothes

9. Prepare a bulletin-board display of suggestions for, and pictures of, the efficient use of closet and storage space.
10. Draw a plan for drawer storage of lingerie, hosiery, sweaters, scarves, and gloves. Carry out this plan in your own drawer space.
11. Ask class members to bring in the following kinds of storage accessories for an exhibit: different types of hangers; garment bags, shoe bags, racks, and trees; garment protectors; plastic and/or fabric bags; and storage boxes. Include some made at home and some purchased. Decide which of the items you would like to have and why.
12. Make some of the following: polyethylene or fabric bags for sweaters, lingerie, or hosiery; drawer dividers; garment protectors; laundry or handkerchief bags; covered boxes of different sizes and shapes.

Weekly Care of Clothes

13. Plan a weekly schedule for your activities, allowing time for care and repair of clothes. After following the plan for several weeks, decide whether there are advantages in having a definite time for taking care of your clothes. Compare your findings with those of other members of the class.
14. Help a younger sister with the care of her clothes for one week. Report to the class the problems you encountered, how you solved them, and the satisfaction you gained in the experience.
15. Compile a list of suggestions to follow in caring for some of the new fabrics of man-made fibers.
16. Appoint committees to prepare each of the following: (a) a family mending kit and a mending kit which would be appropriate for use when traveling, (b) a family shoe-cleaning kit, and (c) a stain-removal kit. Show the kits to the class, and have one member tell the reasons for the arrangement made.

17. Plan and present demonstrations of the removal of such stains as lipstick, nail polish, grease, sirup, and ink.
18. Figure and compare the cost of doing the washing for a family of four for a year at home, at a laundry, and at the neighborhood launderette.
19. Have class members wash sweaters of wool and different man-made fibers at home. Show the class the results, describe the procedures followed, and compare the methods used.
20. Demonstrate the techniques of pressing a wool skirt. For help in preparing your demonstration, refer to Chapter 11.
21. Make a check of all the clothing you are wearing this season, and jot down all the items needing attention and what attention they need. For example: loose strap on slip needs sewing; black shoes need polishing, brown shoes need repairing; gray skirt needs zipper repaired or replaced; blue dress needs stitching of armhole seams. After you have made the list, consider how much your wardrobe is limited in versatility because of the many items that are not wearable. Set a time to put them into wearable condition.

Between-season Care of Clothes

22. Examine the garments in your wardrobe which were purchased most recently. Study the chart on page 210, and do whatever is necessary to put them into first-class condition.
23. Look through your wardrobe, and decide what minor repairs or alterations need to be made on the garments you will wear next season. Observe demonstrations on how these

can be done. Make whichever ones you can yourself, and decide how the others are to be made.

24. Demonstrate the steps in putting away woolen garments for the season during which they will not be worn. Include a list of supplies needed, the folding of the cleaned garment with tissue paper, the use of moth preventives, sealing the box or other container, and labeling.
25. Examine a garment which you or one of your classmates brings to class which has possibilities for remodeling. Check it with the chart "How to Determine Advisability of Major Remodeling" on page 213. Do the remodeling yourself or have someone do it for you.

Care of Clothes When Traveling

26. Plan the contents for a suitcase for a week's vacation trip to a place decided upon by the class. Demonstrate the packing of the suitcase, following the directions on page 215. Demonstrate, also, how to take out a dress from the second layer and how to remove articles from the end of the first layer and from the middle of the first layer.
27. Write airline, railroad, and steamship companies for free travel literature, and collect articles from newspapers and magazines regarding baggage, climates, and clothing. Plan a display of these for the bulletin board.
28. Collect for a class exhibit an assortment of notion items for use when traveling, such as soap powders, clothesline, clothespins, hangers, mending kit, spot remover, and travel iron and board.

Part Two

Your Clothing Construction

7. The Unit Method of Construction
8. Equipment for Sewing
9. Sewing by Machine
10. Sewing by Hand
11. Pressing As You Sew
12. Handling Fabrics
13. Using the Pattern
14. Fitting Your Clothes
15. Oven Mitt
16. Simple Blouse
17. Skirts
 - Cotton Skirt
 - Advanced Skirts
18. Dresses
 - Jumper or Slipover Dress
 - Advanced Dresses
19. Shirt
20. Jacket
21. Coat



The Unit Method of Construction



EVERY garment you wear was originally just a flat piece of fabric. The fabric was cut into pieces—bodice front, bodice back, shirt front, shirt back, facing, collar, sleeves, etc. Then these pieces were joined together to make the garment.








What Is the Unit Method?

The Unit Method of Construction is an organized way of making a garment unit by unit. A unit is one part of a garment, but it may consist of one or more pieces. The units of a simple blouse might be these four: (a) the front, (b) the back, (c) the facings, and (d) the collar. The large units of a dress might be

the bodice, or blouse, and the skirt. The bodice might be made up of the same small units as those in the blouse and might also include a sleeve unit and a pocket unit. Thus smaller units make up larger units. In the Unit Method of Construction all the work on one unit is completed as far as possible before it is joined to another unit.






The Unit Method of Construction has many advantages over other methods of sewing. For example, all the detail work on the front of a blouse, such as staystitching, joining the center seam, and making darts or pleats, is done before the front is joined to the completed back. The step-by-step procedure of the Unit Method

UNITS IN A BASIC BLOUSE (OR DRESS BODICE)

Unit 1	Front (and Pocket, if any)	
Unit 2	Back	
Unit 3	Front and Back Joined at Shoulders	
Unit 4	Collar and Interfacing	
Unit 5	Front, Back and Collar Joined	
Unit 6	Sleeve and Cuff	
Unit 7	Front, Back, Collar and Sleeve	

STEPS IN MAKING A GARMENT BY THE UNIT METHOD

UNITS IN A BASIC SKIRT (OR DRESS SKIRT)

Unit 1	Front (and Pocket, if any)	
Unit 2	Back	
Unit 3	Front and Back Joined; Placket	
Unit 4	Waistband (in a Separate Skirt)	
Unit 5	Front, Back and Waistband	

UNITS IN A BASIC DRESS

Units 1 through 7 of the Blouse, plus Units 1 through 3 of the Skirt, except Placket

Last Unit	Bodice and Skirt Joined; Placket; Hem
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Courtesy Simplicity Pattern Co. Inc.



Courtesy John Dritz and Sons

Following all the basic principles of the Unit Method of Construction with care and accuracy will assure success in the finished garment.

is a systematic way of working. The work is simplified so that time is saved in each step. The confusion which arises from not knowing what to do or how to do it is lessened. This makes sewing a satisfying experience and produces attractive garments with a look of quality. Because the learning is gradual, it can be easily grasped.

Principles of the Unit Method

The Unit Method is based upon learning certain techniques and procedures and applying them to each unit of a garment and to the joining of the units. Certain principles are

fundamental to, and characteristic of, the Unit Method and are basic to the making of all garments. The sum total of these is what makes the Unit Method different from other methods of sewing. In this chapter these principles are briefly discussed. In the instructions for the various projects more details concerning each of these principles are given when they apply to a specific technique or garment. Only the techniques necessary to the making of a particular garment are given in the instructions for that garment. As you progress from project to project, you will gain New Learnings on each, until the principles have been applied in all the projects.

It is important not to attempt too much too soon. As with any skill, your sewing will improve with practice. Your aim should be to show progress each time a process is repeated. This practice will soon develop your sewing skill. Thus you will be learning a method of sewing that is organized for efficiency and that will ensure satisfactory results. The success of the method is dependent upon the care with which the fundamental principles are applied.

Planning Your Work

Before attempting to make even the first simple garment, it is wise to plan your work. A well-thought-through plan saves time, lessens mistakes, and gives better results. Such a plan will include the selection of pattern, fabric, tools, and supplies needed to make the garment; a careful study of the directions for making the garment that are given in this book and those on your pattern guide sheet; and an outline of the procedure you will follow. It is a good idea for a student who is just beginning to sew to write out her plan and refer to it as she works.

Plan your work so that you can get any help and advice that you may need from your

STEPS IN THE UNIT METHOD OF CONSTRUCTION

1. Complete each unit as far as possible before starting another unit.
2. Join the units when two have been completed.
3. Complete another unit and join it to the others, continuing the procedure until all the units are joined.
4. Finish all further construction details.
5. Give the garment a final pressing.

teacher. Always secure this help before you attempt a construction detail that is new to you.

When you have planned your procedure, try to schedule the work to be done in given periods of time. As you become more experienced, you will know better how to plan your time for sewing, because you will be able to determine quickly what techniques and principles should be used and you will know approximately how long it takes to accomplish each.

Following a Progression of Learning

The Unit Method of Construction is based on a progression of learning from the easiest to the more difficult. From the first simple project you will go on to another project which will be slightly more difficult. You will use some of the same techniques that were used on the first and some new ones. The new techniques you learn on each project are New Learnings. The ones you learned before are repeat learnings.

Because it is a gradual building process, the Unit Method is easy and understandable. The New Learnings that are acquired in making each garment may be thought of as building

blocks in your knowledge of sewing. The first project might be a very simple one, such as an oven mitt, in which there are some basic learnings. You might progress through a series of projects, such as a simple blouse, a skirt, a jumper or dress, a shirt type of garment, and finally a tailored garment. By following this progression, you will learn to make attractive, well-fitted garments in a minimum of time. Because you will have gained this ability, you will be able to make a variety of accessories, children's garments, and items for your room or home which you may need or want. You will also be able to make minor adjustments and alterations in ready-made garments, instead of having to ask or pay someone else to do them for you. The knowledge you gain and the skill you achieve should equip you to increase your learnings further by making more advanced types of garments, because you will have acquired a firm foundation.

Constructing Unit by Unit

After the preliminary procedures of laying the pattern, cutting the garment, and transferring the markings, the pieces which make up each unit should be assembled and folded together. Making a garment by the Unit Method will follow the same general plan regardless of what garment is being made. The correct procedure is shown in the chart at the left.

The Unit Method is an efficient way of sewing. Short periods of time available for sewing may be used to good advantage. One unit may be completed in a short work period, folded, and laid aside until there is another opportunity for sewing. Because the pieces of a garment which go together are assembled in units that may be easily identified, each piece receives a minimum of handling. The time used to construct the whole garment is thus shortened. Excess wrinkles, stretching, and a shopworn appearance are avoided.

TERMS IN THE UNIT METHOD OF CONSTRUCTION

Bias. A diagonal across the two grains of a fabric.

Bodice. The upper part of a dress.

Construction stitching. Stitching which holds the pieces of a garment together.

Crosswise grain. Threads that run crosswise of a fabric.

Cutting to fit. Cutting a garment to fit individual measurements.

Directional cutting. Cutting in the direction of the grain.

Directional pinning. Placing pins in the direction of the grain.

Directional pressing. Pressing in the direction of the grain.

Directional stitching. Stitching in the direction of the grain.

Fabric grain. The lengthwise and crosswise threads, or yarns, of a fabric.

Fitting with the grain. Fitting a garment so that the grain lines of the fabric fall correctly on the figure.

Grain perfect. When the threads of a fabric cross each other at right angles.

Identical grain. The grain of two pieces of fabric in which the lengthwise and crosswise threads are in exactly the same position.

Lengthwise grain. Threads that run lengthwise of a fabric.

Machine basting. A line of long machine stitches to hold pieces of a garment together temporarily.

Off grain. Not with the grain of a fabric.

On grain. With the grain of a fabric, parallel to the lengthwise or crosswise threads.

Pin basting. Pinning pieces of a garment together temporarily for fitting, stitching, etc.

Staystitching. A line of machine stitching on off-grain edges of a fabric to hold the grain.

Staystitch-plus. A line of staystitching in which the threads are crowded together to provide ease.

Straight-of-fabric marking. A straight line on a pattern piece which must be laid exactly on the grain of a fabric.

Unit. One part of a garment; it may consist of one or more pieces.

Unit Method of Construction. An organized way of making a garment unit by unit.

Using the Grain of Fabric as the Guide

The grain that makes a fabric makes the garment. Fabric grain is formed by the lengthwise and crosswise yarns, generally referred to as "threads." Lengthwise threads make the lengthwise grain. The crosswise threads run across the fabric and make the crosswise grain. A bias is a diagonal across the two grains. "On grain" means with the grain of

a fabric, parallel to the lengthwise or crosswise threads. "Off grain" means not with the grain of a fabric, as when an edge is not cut on a thread.

The threads of a fabric are woven together at right angles to each other, and when they remain in this position, the fabric is said to be "grain perfect." It is very important that the grain be kept in its woven position throughout the entire making of a garment, because

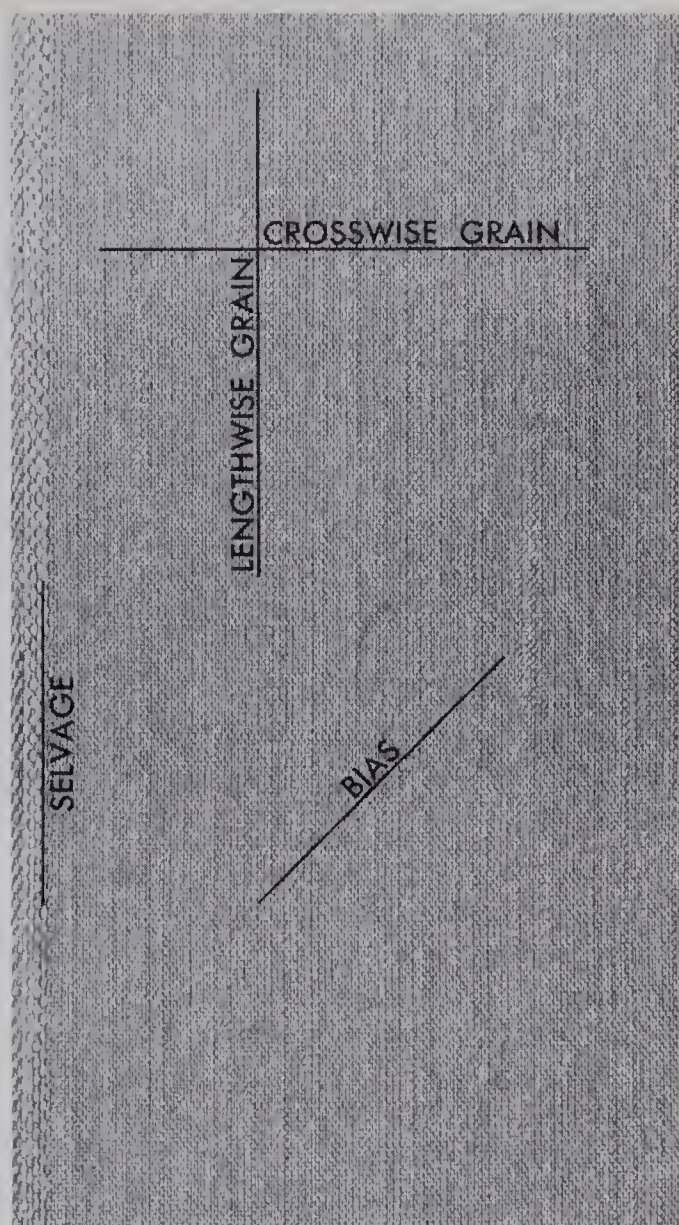
it serves as the guide for all the preliminary processes and for the stitching, the fitting, and the pressing of the garment.

Observance of grain is one of the most important factors in making clothes which have a professional appearance. In the preliminaries that must precede the sewing, the observance of grain is of the utmost importance, because these processes are basic to the construction. In the construction the observance of grain is essential to every technique of every process in the making of a garment. The grain of the fabric should be the guide in each step of the sewing, fitting, and pressing.

Preparing fabric to make it grain perfect. Though all fabrics are woven grain perfect, the grain may be pulled out of line in other manufacturing processes. In such cases the grain must be restored to its correct position before the fabric is used. Unfortunately, fabrics permanently set by a finishing process cannot be corrected. (See Chapter 12.)

Laying pattern on grain. The grain of the fabric will determine how to lay the pattern. Grain is always indicated by a straight-of-fabric marking on the pattern. The straight-of-fabric marking is a straight line on each pattern piece which must be laid exactly on the grain of the fabric. A garment is grain perfect and will hang correctly only if the lengthwise threads are at right angles to the crosswise threads. This can be true only if the garment is cut with the pattern laid on the correct grain. Sometimes this may be on the lengthwise grain and sometimes on the crosswise grain. When two pieces are cut on identical grain, their lengthwise and crosswise threads are in the same position. (See Chapter 13 and page 226.)

Pinning on grain. The pattern should be pinned to the fabric in the direction of the grain, except in the corners, where the pins are placed diagonally. Directional pinning

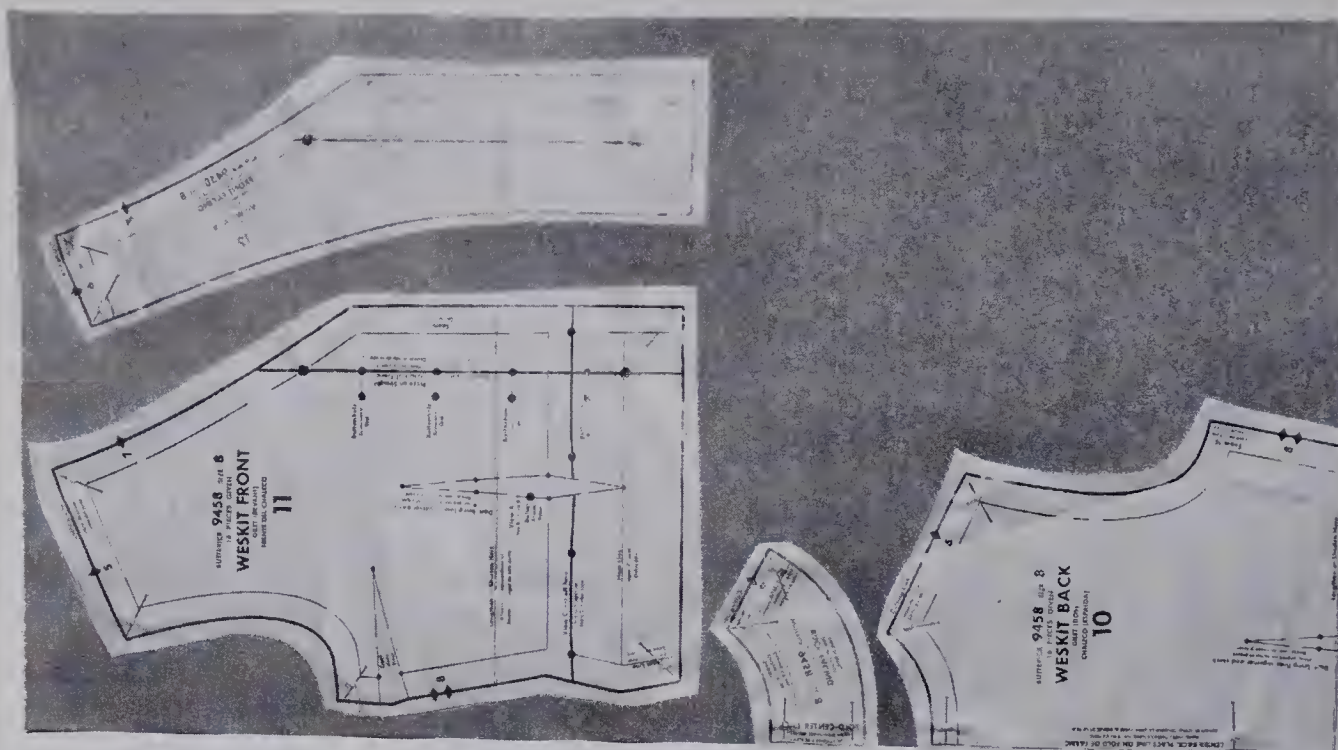


Courtesy Educational Bureau, Coats & Clark Inc.

In the Unit Method of Construction the grain of the fabric is important in every process involved in the making of a garment—in the preparation of the fabric, in the laying and pinning of the pattern, and in the cutting, stitching, pressing, and fitting of the garment.

will make the pinning of a pattern to a fabric or the pinning of two fabrics together easier and more accurate. The points of the pins should be toward the outer edge of the pattern. This way of pinning prevents puckering and the resulting irregularities in the edges.

Directional pinning is as important when



The straight-of-fabric marking on the pattern piece is always on the grain of the fabric. The pattern piece for the facing is laid so that the grain is identical with that of the piece to which it will be joined—that is, the lengthwise and crosswise threads are in the same position on the two pieces.

putting the units together as when pinning the pattern to the fabric. Not only is it easier, but it will help to hold the grain in position for stitching, and it makes the removal of the pins during the stitching easier.

Cutting with grain. Directional cutting, like directional pinning, helps to make the work easier and more precise. All types of cutting, such as cutting out a garment, trimming seams, or pinking edges, should be done directionally. (See Chapter 13.)

Stitching in direction of grain throughout construction. After each unit of a garment has been cut so that the fabric is grain perfect, it is equally important that the stitching used in putting the garment together be directional so that the grain remains in place. Both temporary stitching, such as basting,

and permanent stitching, such as in making seams, should be done directionally. (See Chapter 9.)

Staystitching to hold grain. The purpose of staystitching is to hold the grain threads of the fabric in position and maintain the original line of the pattern throughout the entire construction of a garment. Staystitching is a line of machine stitching, made close to the seam line, within the seam allowance, through a single thickness of fabric, with matching thread, regular tension, and regulation-size stitches, used on edges of the fabric that are off grain or where there is to be further construction. In order to hold the threads of the fabric in place and avoid stretching it, staystitching must be done directionally. (See Chapter 9 and illustration on page 228.)

Staystitch-plus provides extra ease. Staystitch-plus is like staystitching except that as the stitching is done, the fabric is held so that the threads are crowded together. It is used where a small amount of ease is to be put in, such as along the back shoulder or the upper edge of a curved hem. (See Chapter 9.)

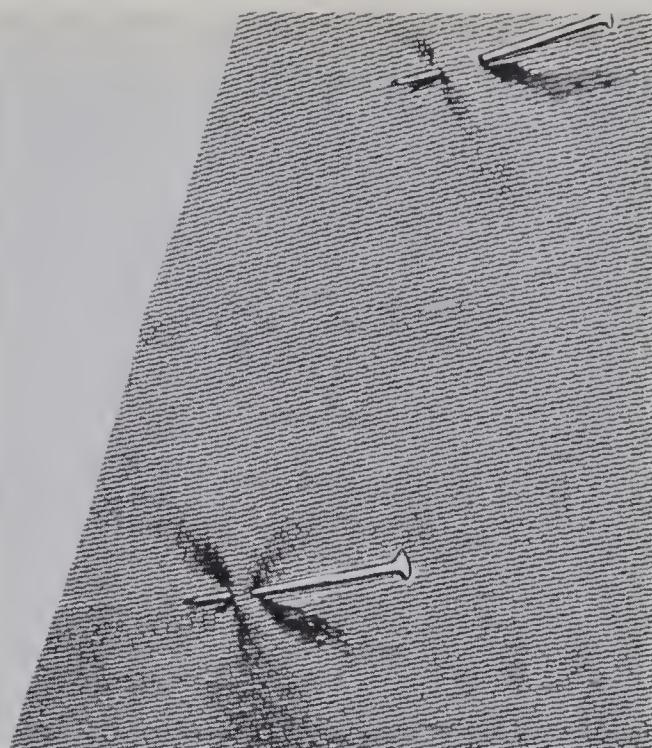
Fitting with grain. Another phase of construction in which the fabric grain is the key to success is the fitting of the garment. Only when the grain of the fabric falls correctly on the figure of the wearer will a garment fit with perfection. In the Unit Method the grain lines of the fabric are used as a guide for fitting.

Pressing with grain. To maintain grain perfection of the fabric, pressing should be a continual process throughout the making of a garment. Each construction detail of a unit should be pressed as it is completed. The unit as a whole should be pressed before it is joined to another unit. The unit may be held until the unit to which it is to be joined is also ready for pressing. Then the two units may be pressed on one trip to the pressing board. When all the units have been put together, the finished garment should be given a final pressing.

Emphasizing Machine Sewing

The Unit Method of Construction emphasizes machine sewing rather than hand sewing. Only a minimum of hand sewing is necessary in this day of modern sewing machines that are precision perfect. Sewing on buttons and other fasteners, hemming, and an occasional use of hand basting, running stitch, and whip or pick stitch are about all the hand work that is required.

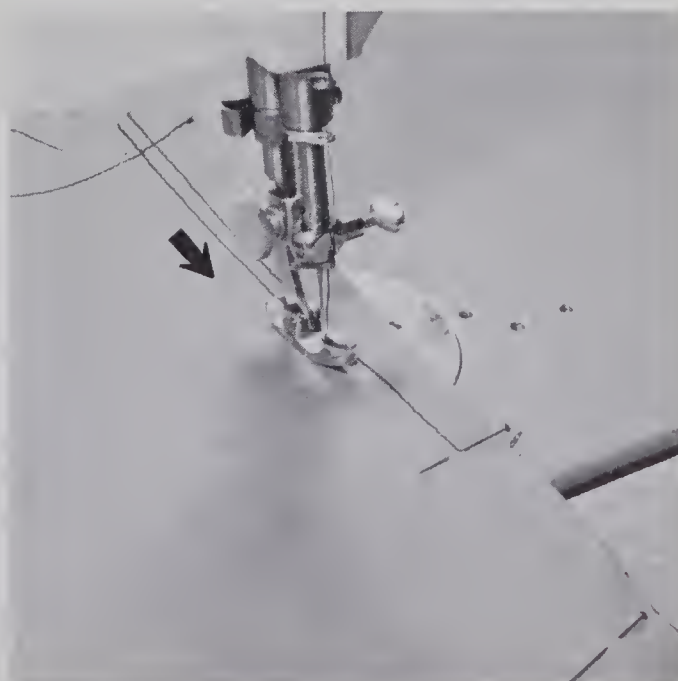
There is no reason for hand basting before stitching seams on the machine if the fabric is properly prepared and care has been used in the preliminary procedures. Even if a fitting of the garment is necessary, machine basting



Courtesy Advance Pattern Co.

When pinning two pieces of fabric together and when pinning a pattern piece to the fabric, pins should be placed in the direction of the grain to make the pinning easier and more accurate.

Directional stitching is stitching with the grain of the fabric. All machine stitching should be done directionally to control the grain and prevent stretching. Stitching a shoulder seam from the neckline to the edge of the sleeve is directional stitching.





Courtesy Talon Educational Service

Staystitching is a line of machine stitching through a single thickness of fabric placed close to the seam line to hold the grain threads in their original position. Staystitching is done on off-grain edges and straight edges where there is to be further construction except on the long vertical lines of a garment.

instead of hand basting may be used with complete satisfaction. Actually, machine basting eliminates excess handling of the units which frequently causes them to be stretched and pulled out of shape or to become mussed and so require pressing. This means that, with staystitching, the garment sewed largely by machine will be made more efficiently in a shorter time, will fit the figure better, and will have a more professional appearance than when a great deal of hand sewing has been done.

Basting, making buttonholes, and even invisible machine hemming may all be done with excellent results on the sewing machine. The sum total of all this is a conservation of time and, even more important, of human energy, together with the satisfaction of achievement, both practical and aesthetic, in having created useful, good-looking clothes which have individuality.

Doing a Minimum of Basting

Very little basting is required in the Unit Method of Construction. There are two reasons for this: First, in so far as possible the garment is cut to fit the figure for which it is made. Second, staystitching maintains the original pattern line and prevents stretching of the fabric—that is, it holds the fabric grain perfect. If basting is necessary, it is usually pin basting or machine basting. Either is quicker than hand basting. When pin basting, the fabric must be held in the proper position so as to avoid stretching the fabric. The key points, such as matching notches, center fronts, and ends of seam lines, should be pinned, and additional pins should be placed between the key points to furnish as much help as needed. Sometimes only a few pins are necessary.

Stressing Careful Pressing

Correct pressing is essential to the Unit Method of Construction and is as important as correct sewing. Correct pressing is directional pressing, which means pressing in the direction of the grain of the fabric. Directional pressing contributes as much as directional stitching to the professional appearance of a garment. Different techniques are required for different fabrics. The techniques of pressing construction details must also be understood and practiced. Too much, too little, or incorrect pressing can spoil the results of other careful work. (See Chapter 11.)

Fitting Correctly

The importance of correct fit cannot be stressed too strongly, for all the time, effort, and expense of making any garment will be lost if it does not fit well the person for whom it is made. Fitting with perfection includes cutting to fit and fitting the garment successfully. (See Chapter 14.)

Cutting to fit. When the garment is cut to fit individual measurements, it needs little or no alteration during construction. Before laying the pattern for cutting, all measurements of the pattern should be checked with your figure measurements. Any variations should be corrected in the pattern or as the pattern is laid on the fabric.

Once you know the pattern type and size which fit you best and you have made two or three garments, you can determine any alterations you may need to make. Then it will be possible for you to make the alterations in the pattern or as the pattern is being laid on the fabric so that very little fitting of the garment will be necessary. This means that you can do your machine stitching without doing any basting for fitting the garment. You will even find that with some fabrics a skirt or a dress may be hemmed without your having to put the garment on to mark the hem.

Fitting garment successfully. The correct position of the grain lines of the fabric on the figure is the key to successful fitting. The lengthwise and crosswise grains are equally

important. Lengthwise grain must be parallel to the vertical lines of the body, and crosswise grain must run around the body in a horizontal position except in garments cut on the bias of the fabric.

Making Continuous Evaluation

Evaluation is an essential part of all learning. To be of most benefit, it must be a continuous process. Continuous evaluation means judging what is being done throughout the process. It is efficient, because mistakes can be discovered and corrected before additional work is done. Thus time is saved, and the end results are more satisfactory.

There are many ways of evaluating your work. One good plan is to check each step as it is completed. This might be done by making a list of questions about a given procedure or technique and then answering them as you examine the work you have done. If the work does not measure up to the standard described in the instructions, correction should be made before you go on to the succeeding steps.

In the Unit Method evaluation is a progressive process of developing judgment. The ability to judge the construction of a garment, including the sewing, fitting, and pressing, and its appearance on the person for whom it is made will be developed through the making of several garments. This ability will carry over into the selection of ready-made garments by helping you to make wise selections.



Equipment for Sewing



IT IS necessary for any workman to have good tools in order to do a good job. The person who sews needs equipment which will do each particular process well and easily. The processes included in clothing construction are cutting, measuring, marking, pinning, stitching, and pressing. The right tools for each should be available in every clothing laboratory, though it may take a long time to acquire all of them at home. It is possible to make substitutes which serve a given purpose. For example, a Turkish towel may be folded to serve in place of a pressing ham; a magazine, rolled tightly and covered with washed unbleached muslin, is a good substitute for an edge presser to press long seams open; and a cardboard gauge, made carefully for accuracy, can serve in place of a commercial metal gauge.

The Sewing Machine

The purchase of a sewing machine for home use is a long-time investment. There is such a variety of machines available today that it is well to know something about them. There are variations in models, in the type of stitch, in the way the machine operates, in the adjustments that are necessary, in the kinds of attachments available, and in the care the machine requires. All these factors should be considered with the requirements of the user in mind. The needs frequently change as a family grows or as children leave to establish homes of their own. Therefore, the machine which will best suit present and possible future needs at a price that one can afford is the best buy.

Machines vary as to the kind of stitch, the

style of cabinet, the type of bobbin—stationary or removable—and the control—treadle or electrically operated by knee or foot.

Kinds of machines. The chain-stitch machine makes a stitch with only one thread, but because the stitch rips out easily, this machine is not very practical for most home sewing. The lock-stitch machine, in which an upper thread and an under thread are locked together between the two thicknesses of fabric to form each stitch, is almost universally used for home sewing. Both the straight-stitch machine and the automatic are lock-stitch machines, and most of them stitch backward as well as forward.

The straight-stitch machine, which makes what is generally called a regulation straight

stitch, is satisfactory for most home sewing and repairs, although it takes longer to do patching and mending than does an automatic.

The automatic machine has a needle bar which swings from side to side to make zigzag stitches. It sews on buttons, embroiders, hems, overcasts, darns, and mends without attachments, in addition to doing all the things a straight-stitch machine will do, but it is likely to be more expensive.

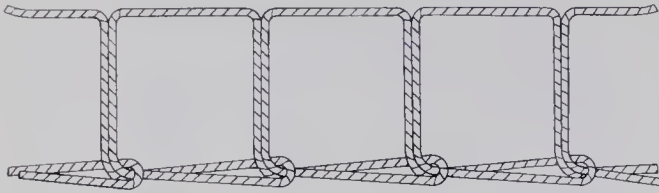
Styles of machines. Sewing machines are available in a variety of styles. The cabinet style takes up space but is always ready for use. It provides full-size work surface in front of the worker, and the apron, or cover, serves as a table upon which the bulk of the fabric can rest during stitching. The cabinet style is the

Adequate equipment, conveniently arranged, makes home sewing pleasant and efficient. A sewing center can be set up in any room.

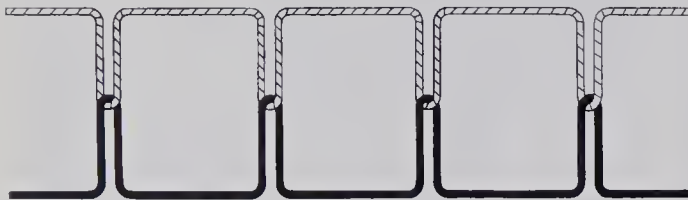


KINDS OF MACHINE STITCHES

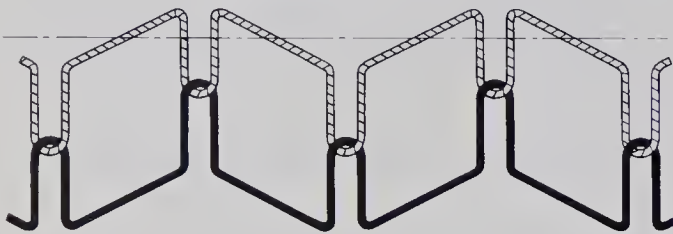
Single-thread chain stitch



Straight-line lock stitch



Zigzag lock stitch



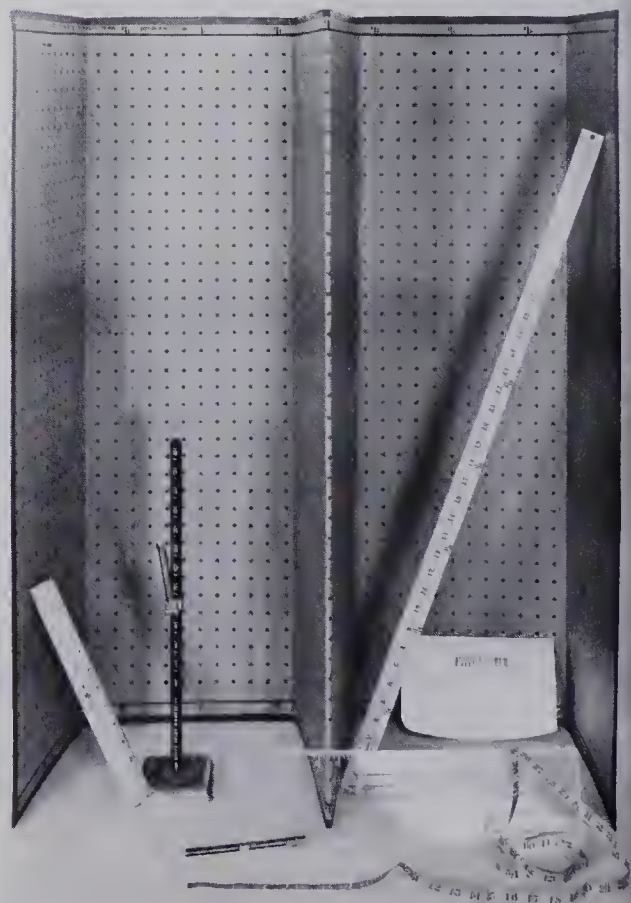
Machine stitches may be either chain stitch or lock stitch. Chain stitch is made with a single thread. Lock stitch is made with an upper thread and a bobbin thread. In these drawings the broken line represents the upper thread and the solid line represents the bobbin thread. Both the straight-stitch machine and the automatic machine make lock stitches, but the automatic makes zigzag as well as straight stitches. Note that the two threads lock together similarly midway in the fabric but that the direction of the stitch differs.

© T.S.M. Co.

most practical machine, because it will sew materials of all kinds and thicknesses and it is heavy enough for heavy-duty sewing. The portable style may be desirable when space is limited or the place of use frequently changed. Portable machines are available in lightweight and regular-head types but not in all makes. There are portable machines that will do all the processes that a cabinet machine will do, but they may not be as convenient to use. The

Back of these marking tools is a cutting board which provides extra space for cutting and can be placed flat on a small table. From left to right the tools are as follows: ruler, skirt marker, adjustable gauge, plastic ruler, yardstick, hem marker, and tape measure. For other tools used in measuring, see chart on opposite page.

TOOLS FOR MEASURING



MEASURING TOOLS

A tape measure. Used chiefly for taking body measurements, tape measures are usually made 60 inches long. The markings on a tape measure should be clearly shown on both sides, beginning with 1 inch at each end on opposite sides and graduated from $\frac{1}{8}$ inch. It should have metal ends and be made of firmly woven cloth that has been treated to resist shrinking or stretching.

A yardstick or ruler. Any measurements made on a flat surface should be made with a yardstick or ruler for accuracy. Either should be made of smooth wood or plastic that will not catch on the most delicate fabrics.

A plastic ruler. The flexibility of a ruler makes it useful for measuring curved lines. It should be made of flexible transparent plastic, so that details which require precise marking can be done with exactness.

A skirt marker. Leveling hems can be done more easily and accurately by the use of a skirt marker. There are several types of skirt markers—those with which pins are used,

those with which tailor's chalk is used, and those with which chalk powder is used. The pin types are more accurate than the chalk types, but they require the assistance of another person for inserting the pins.

An adjustable gauge. A 5-inch metal gauge with a sliding marker is a convenient tool for general measuring while sewing.

A tailor's square. An L-shaped wood, plastic, or metal rule for measuring straight lines and those at right angles, such as grain-line positions on pattern layouts.

A hem marker. A semicircular plastic or metal tool designed to measure an even amount in from an edge.

A steel-tape ruler. Similar to a tape measure but made of steel that is flexible enough to be rolled, this ruler is strong, light, flexible, and smooth.

A strip gauge. For even cutting of bias or straight strips of fabric, the strip gauge is made to slip over the point of shears.

table model serves a variety of purposes and is easily accessible. It is particularly useful when the sewing center is in the kitchen, for it can also be used as a table when not being used for sewing or it can be used in other rooms where table space is desirable for study, cutting, and other purposes.

Sewing Tools

In addition to the sewing machine, a number of other tools are needed for making a garment—tools for measuring, for pinning, for cutting, for marking, and for sewing.

Tools for measuring. Accuracy in dressmaking is as important as in any other fine craft. With the correct measuring tools available, all guesswork regarding dimensions should be eliminated. (See chart above.)

Tools for pinning. Dressmaker's or silk pins and several kinds of pincushions are needed for sewing. (See chart on page 234.)

Tools for cutting. Cutting tools should be the best you can afford. A good pair of shears, trimmers, or scissors will do a better job and will last a longer time than one of medium or poor quality. Handle your cutting tools care-

PINNING TOOLS

Pins. For sewing, pins vary in size from $\frac{7}{8}$ to $1\frac{1}{16}$ inches, the longer ones being best for heavy and stiff fabrics. Satins, taffetas, and velvets are often pinned with needles, such as sharps in a size 9, to avoid marking the fabric. Dressmaker's pins or silk pins are best for sewing. Brass pins are more flexible than steel pins and will not rust, but they are expensive and not always available.

Pincushions. To be most useful, pincushions should be easily accessible. One worn on the wrist is very convenient. One placed over the arm or on the end of the machine is also desirable.

Emery. A strawberry-shaped cushion filled with a fine mineral powder which is used to sharpen needles and make them smooth. Needles should not be left in the emery, however, because they will rust if kept there long.

When sewing, a box or paper of pins, pincushions, and an emery are needed. Pincushions are of different kinds, the wrist pincushion being the most efficient for all purposes, though a stationary pincushion on the machine or worktable may be an added convenience. The strawberry-shaped emery is used to sharpen but not to hold pins and needles.

All photos courtesy John Dritz and Sons

fully. Sharp cutting tools will not remain sharp if they are used to cut anything but fabrics. Do not use them for cutting string, paper, etc. A few drops of oil applied occasionally on the blades and hinges will protect cutting tools from rusting and keep them in good working

order. Be sure to wipe off any excess oil. Even new scissors will work more easily if oiled a bit at the joint. Occasionally shears and scissors need to be sharpened. This should be done only by the manufacturer or a reputable service shop. (See page 236.)

CUTTING TOOLS

Shears. The most important small tool in the construction of clothing is a pair of shears. Shears must be kept sharp to make a clean-cut edge and for accurate cutting of lightweight fabrics, as well as of heavy ones. Left-handed shears are available and are recommended for left-handed persons. There are several kinds of shears used in clothing construction:

Dressmaker's shears of medium size are satisfactory for most dressmaking. They are available in sizes from 6 to 12 inches and have either straight or bent handles. Shears with bent handles are more desirable, because they require the least lifting of the fabric from the table in cutting.

Trimming shears, referred to as "trimmers," are used for cutting edges. They are usually 6 or 7 inches long. The blades are narrower than those of dressmaker's shears and taper gradually to a sharp point. They are especially adapted to trimming or clipping seams and cutting off corners.

Pinking shears are used to finish the raw edges of seams in fabrics which do not ravel easily. They are made in different lengths and in a variety of types. Some will pink both heavy and lightweight fabrics, and others are designed for only lightweight fabrics or for only heavy fabrics. They should not be used for cutting out garments, because the cutting may be inaccurate. Pinking shears

cannot be sharpened easily, so when purchasing, be sure the manufacturer offers sharpening service or replaceable blades. Scalloping shears are similar to pinking shears except that they make scalloped edges.

Scissors. Smaller than shears (6 inches or less), scissors will not do as heavy work as shears will. If scissors are used to cut heavy fabrics, the blades are likely to spring. Scissors with sharp points and slender blades are designed to do the delicate cutting jobs in sewing. The following special kinds of scissors are used in clothing construction:

Buttonhole scissors have notched blades, which make it possible to start cutting at a point away from the edge of the fabric. A set screw and lock nut permit adjusting the scissors to cut the buttonhole any length up to 1¼ inches.

Embroidery scissors are short (3½ to 4 inches), have sharp points, and are delicately constructed. They are used for fine needlework and for cutting threads while working at the machine.

Ripping scissors are dull for about ¾ inch at the ends of the blades and will cut only back of this point. This permits the threads in machine stitching to be grasped with the dull ends, as with tweezers, to pull them out easily. Directions for using ripping scissors are given on page 261.

TOOLS FOR CUTTING

Courtesy Clauss Cutlery Co.



Dressmaker's shears



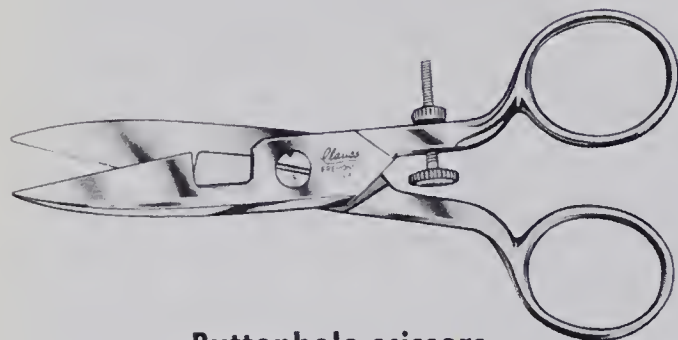
Scissors



Trimming shears



Pinking shears



Buttonhole scissors



Ripping scissors



Embroidery scissors

MARKING TOOLS

Tracing tools. To transfer construction markings from pattern to fabric with accuracy, the use of tracing paper and tracing wheel is the quickest method and also the one which holds the markings longest. When using tracing tools, always protect the working surface by placing heavy cardboard, beveled plate glass, or other firm material between the surface and the fabric.

Dressmaker's tracing paper is paper coated with colored or white wax. Except for use on light-colored fabrics on which the white does not show, white-coated paper is recommended, because the colored coating, or carbon, may show through on the right side of the fabric. When it is necessary to use colored paper, choose the color most nearly like the color of the fabric.

Tracing wheels are made with fine, sharp, needle points or dull, saw-tooth edges. The needle-point wheel will mark certain fabrics without the use of tracing paper. The saw-tooth-edged wheel is used with tracing paper and makes larger, more conspicuous dots.

Marking chalk. For the following kinds of marking, use marking chalk: the wrong side of plain fabrics, the right and left side of a garment, and the up and down of a fabric. The fabric will determine which of these kinds of chalk to use:

Wax chalks are either white, transparent, or colored. Wax chalk is recommended for use only on wool, because on other fabrics it leaves a grease spot after pressing.

Other chalks are of a clay type and include regular dressmaker's squares in white, black, and colors, powdered chalk, colored marking pencils, and sharpened blackboard chalk.



Courtesy John Dritz and Sons

TOOLS FOR MARKING

In order to transfer markings from the pattern to the fabric, these items are needed: several colors of dressmaker's tracing paper, marking pencils (left), marking chalk (top left), wax chalk (top right), and tracing wheel (bottom).

Tools for marking. Construction markings must be transferred from the pattern to the fabric. Details of measurements in some techniques also require marking on the fabric. The tools needed for making such markings are described in the chart at the left.

Tools for sewing. In addition to the sewing machine, other items needed for sewing include needles, thread, and thimble. (See chart on page 238.)

Tools for special tasks. There are tools especially designed for special tasks. Some of these are in the "gadget" category, but those mentioned in the chart on page 239 are quite desirable for inclusion in your sewing-tool collection.

SEWING TOOLS

Needles. Whether for machine or for hand sewing, use large-size needles for heavy fabrics and small-size for lightweight fabrics. The table on page 240 gives the size of needle suitable for each type of fabric. Needles should be of fine-quality steel, not brittle but not easily bent. A perfectly polished needle will slip in and out of fabric easily, and the eye will not cut or snarl the thread. To prevent needles from rusting, keep them in the package in which they were bought.

As a rule, in hand sewing, a long needle is used for long stitches and a short needle for short stitches. For fine stitches, such as a pick stitch and other invisible hemming stitches, tailor's needles known as "betweens" in a small size, 10 or 11, are very good.

Thread. Threads vary in size from Nos. 8 to 100 in cotton; they come in Nos. 50 and 60 in mercerized; and they come in sizes A, B, C in silk. Nylon, Taslan, and Dacron threads come only in one size. Heavy-duty mercerized thread, buttonhole twist silk, and linen are

all heavy threads for use where extra strength is required. Thread should be selected as close to the color, luster, yarn size, and elasticity of the fabric as possible. Various weights of fabric require various sizes of thread. Mercerized cotton thread is stronger, has more elasticity, and is available in a greater variety of colors than is plain cotton thread. Therefore it is more desirable for use in making clothes. Silk, nylon, Taslan, and Dacron threads are the most elastic and so are best suited for wool fabrics. Dacron, Taslan, and nylon are satisfactory for fabrics of the newer fibers or blends. Dacron and Taslan do not slip and twist as easily as nylon. (See table on page 240.)

Thimbles. The thimble should fit comfortably on the middle finger of the hand with which you sew. The depressions should be deep and cut sharply enough to hold the needle in place. The style may be a closed or open top. Because the needle should be pushed with the side of the thimble and not the top, many seamstresses and tailors prefer a thimble with an open top.

Pressing Equipment

Because pressing is as important to the finished garment as are sewing and fitting, certain pressing equipment is absolutely necessary. As one progresses in clothing construction, additional pressing equipment may be acquired. The essentials include a well-padded pressing surface, preferably a pressing board rather than an ironing board; an iron, preferably a steam iron; a pressing mitt; and later a tailor's ham. The pressing mitt and ham can be made, or they can be bought ready-made.

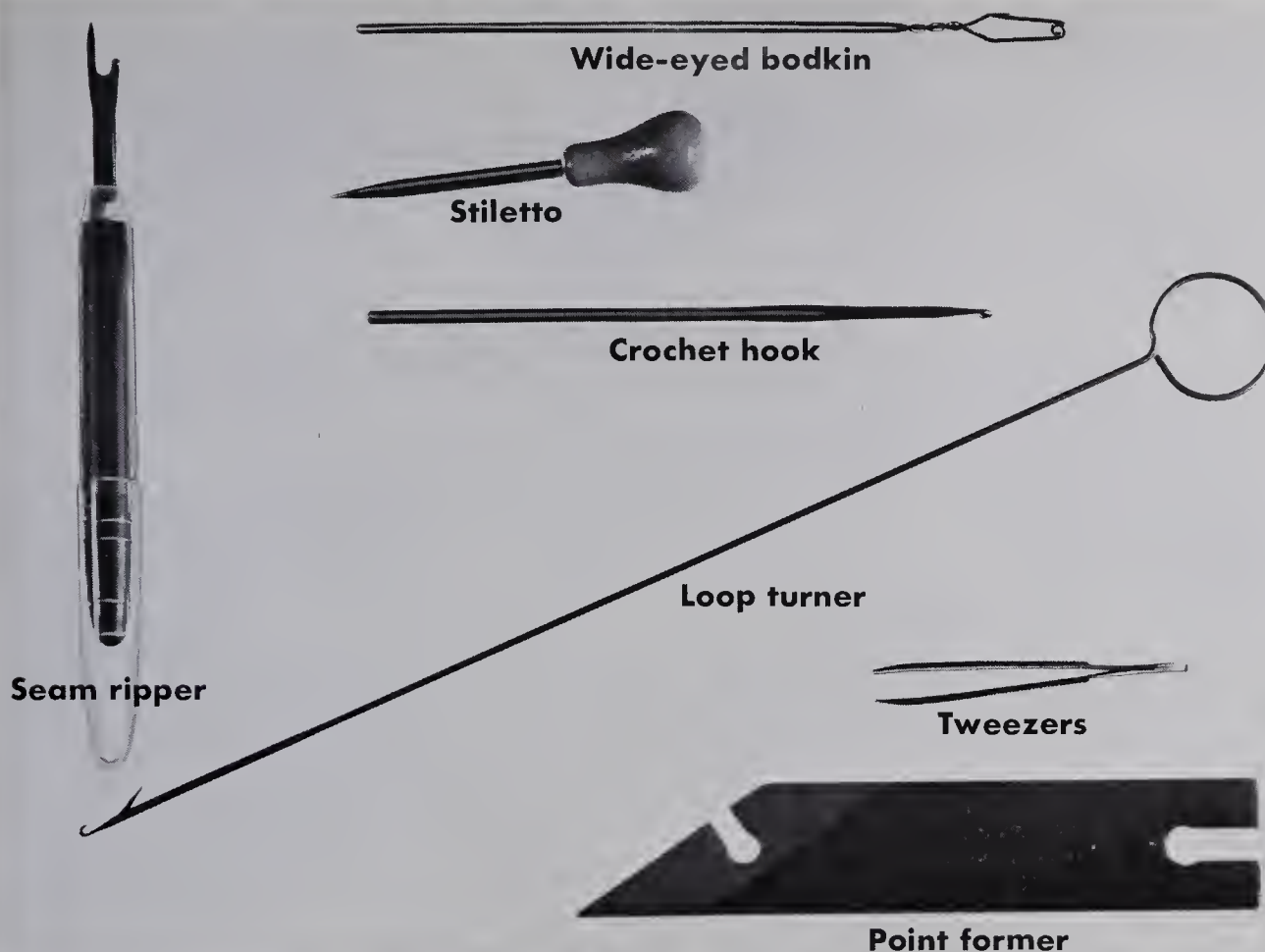
Pressing irons. A dry or steam iron which weighs 3 to 4 pounds is satisfactory. Use dis-

tilled water in steam irons unless otherwise directed. To prevent marking your fabric, be sure the base of the iron is clean. Follow carefully the directions for use that come with the iron.

Pressing boards. Boards used for pressing should be well padded with several thicknesses of tailor's felt, padding, or woolen blanket cloth and covered with heavy muslin or drill. An additional cover which can be removed and laundered frequently assures a clean surface for pressing.

If space is available, a table or a large piece of plywood can be padded and covered. Either

TOOLS FOR SPECIAL TASKS



Courtesy John Dritz and Sons

Most of these tools are not essential but are convenient in doing special tasks.

SPECIAL TOOLS FOR SEWING

A point former. Used to turn sharp-pointed corners on collars, cuffs, etc. An orangewood stick can be substituted for a point former.

A bodkin. Used to thread elastic, tape, cord, or ribbon through a casing or a series of eyelets.

A seam ripper. Used to rip seam stitching or to cut machine-made buttonholes.

Tweezers. For use in ripping if ripping scissors are not available. Tweezers are also handy for pulling out any short threads or pieces of lint that become caught in the bobbin case of the machine.

A stiletto. Used to punch holes in fabric to make eyelets or for embroidery work.

A crochet hook. Used to make chain-stitch thread loops or belt carriers.

A loop turner. Used to turn belts, fabric loops, and any narrow strip of double fabric, ribbon, or tape inside out.

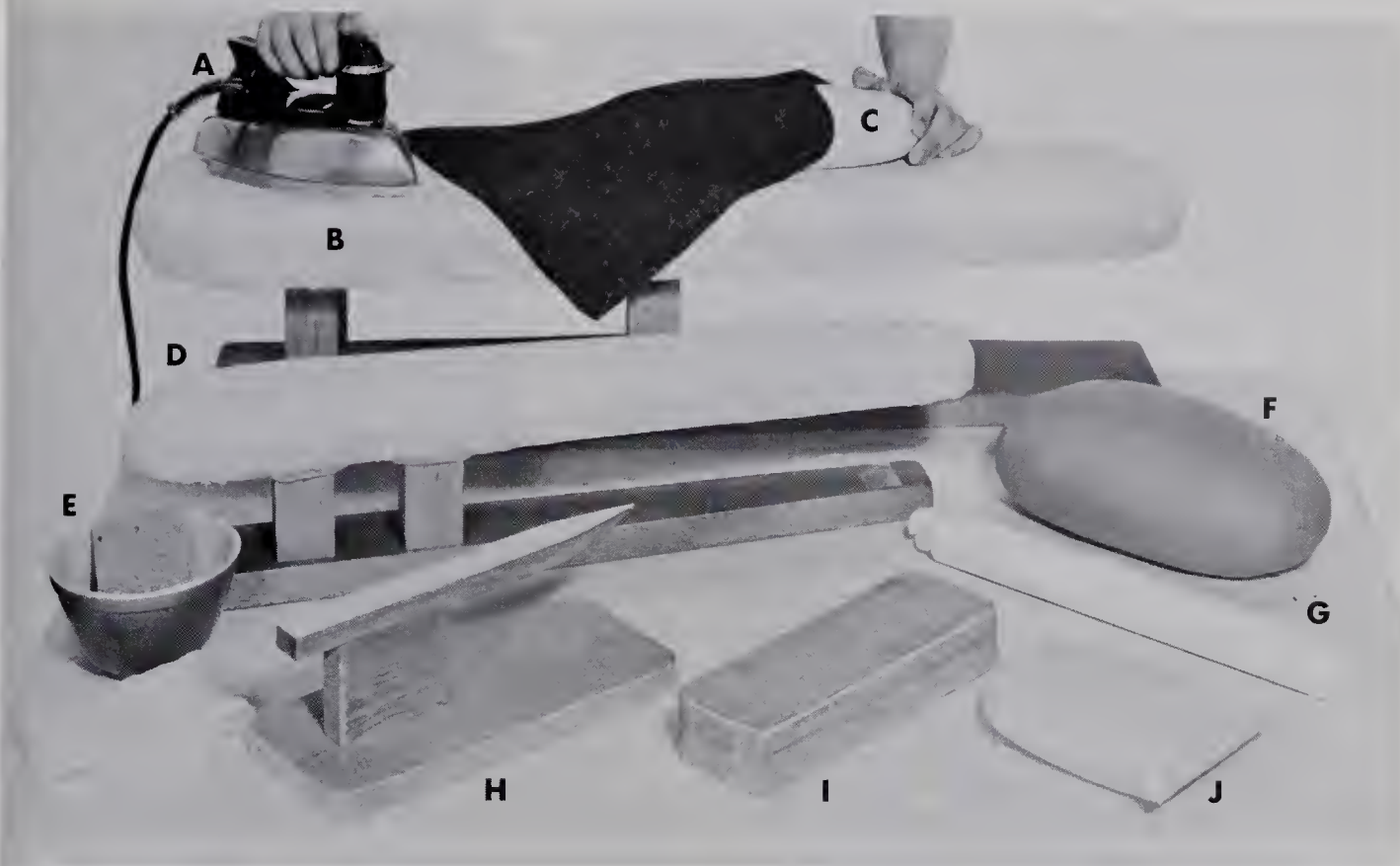
A needle threader. Used as an aid in threading a needle. There are two or three varieties of needle threaders available. (Not shown.)

HOW TO CHOOSE THE CORRECT THREAD AND NEEDLE*

FABRIC		THREADS		NEEDLES	
The fabrics listed below may be made of wool, cotton, linen, silk, of man-made fibers, or of a combination of them		For cotton and linen fabrics in black and white	For all other fabrics in color and black and white	Hand needle size	Machine needle and stitch size
Fine	Very Sheer	White or black six cord thread Sizes 80, 100	Mercerized sewing thread, one shade darker than fabric	10	Finest 16 sts. per in.
	Sheer	White or black six cord thread Size 70	Mercerized sewing thread, one shade darker than fabric	9	Fine 16 sts. per in.
	Medium Sheer	White or black six cord thread Sizes 60, 70	Mercerized sewing thread, one shade darker than fabric	8, 9	Fine 12 sts. per in.
Medium	Medium	White or black six cord thread Sizes 50, 60	Mercerized sewing thread, one shade darker than fabric	7, 8	Medium 12 sts. per in.
	Medium Heavy	White or black six cord thread Sizes 36, 40	Heavy duty thread, one shade darker than fabric	6+	Medium coarse 10 sts. per in.
	Heavy	White or black six cord thread Sizes 24, 30, 36	Heavy duty thread, one shade darker than fabric	4, 5	Coarse 8 sts. per in.
Coarse	Very Heavy	White or black six cord thread Sizes 8, 10, 20	White or black six cord thread Sizes 8, 10, 20	1, 2, 3	Coarsest 6 sts. per in.

* Courtesy Coats & Clark Inc.

TOOLS FOR PRESSING



Courtesy Sunbeam Mfg. Co.

The essential pressing equipment includes an ironing board and the following smaller equipment: a steam iron (A), a pressing board (B), a pressing cushion (C), a sleeve board (D), a bowl and sponge and a pressing cloth (E), a tailor's ham (F), a padded roll (G), a seam board (H), a clapper (I), and a pressing mitt (J). A needle board and cloth iron mitt are also useful. (See page 242.)

of these provides a large pressing surface which is especially good for preparing fabrics, for pressing large flat pieces of a garment, for correcting the lower edge of a skirt, and for preparing a wide skirt hem for finishing.

The ironing board usually used for laundry ironing is used in clothing construction principally for straightening grain and pressing large flat areas.

The pressing board, sometimes called a skirt board, is usually about 36 inches long and not more than 8 or 9 inches wide at the wider end. It has short supports and is open at the narrow end or, in the case of a regular tailor's buck board, open at both ends. It must be placed

on a table which serves to hold the excess fabric, thus preventing the weight of the fabric from pulling the garment out of shape.

The sleeve board is similar in shape and construction to the pressing board but shorter and narrower. It is convenient for pressing short seams as well as sleeves, and the wide end is convenient for blocking the cap of a sleeve.

The seam board, sometimes called a "seam-edge presser" or a "point presser" if it is made with a pointed end, is a $\frac{3}{4}$ -inch board, mounted edgewise on a stand. It is not padded, but to prevent the grain of the wood from being affected by the steam, it may be covered with a

single thickness of tailor's felt or drill. Seams pressed open on the seam board will not leave an imprint of the edge of the seam allowance on the right side of the garment. The corners of collars and lapels may be pressed on the pointed end.

The needle board is covered with fine steel wires, set close together almost vertically. It is used for pressing velvet, corduroy, and other pile or napped fabrics.

The clapper, sometimes called a beater or pounding block, is an uncovered wooden block used to flatten seams and faced edges. After steaming a fabric, pound the clapper down and hold it on the seam or edge for a few seconds to make a thin, flat finish and sharply creased edge without leaving a shine on the fabric.

Pressing cushions. Pressing cushions vary in size and shape and are used under shaped or curved parts of a garment. They are usually filled with sifted sawdust, wool, or strips of nylon. Large cushions are used for tailoring and smaller cushions for dressmaking.

The tailor's ham is shaped like a ham. When covered with lightweight wool fabric, it is ideal for pressing any fabric, and it resists soil. A cover of washable cotton fabric is easily removed for cleaning, but it is difficult to keep the surface smooth. The tailor's ham (5 or more inches in height) holds the garment up from the pressing board so that the part not being pressed does not become mussed.

The pressing mitt can be placed on the end of a sleeve board or on the hand to press rounded places which are difficult to reach, such as the shoulder, sleeve cap, and other areas where rounding is needed.

The padded roll may substitute for a seam board, or it may be used to provide a very hard and sharply curved surface for molding curved ends of collars or arched lapels.

The cloth iron mitt is used instead of the iron for top-pressing fabrics that shine easily. It is

made of two thicknesses of tailor's felt padding covered with drill cloth. The steam iron is placed on the mitt, and when the mitt becomes hot, it is placed directly on the right side of the fabric as the steam escapes.

Pressing cloths. Most fabrics which are to be pressed on the right side should be pressed under a pressing cloth. When using a dry iron, a pressing cloth should be used on either the right or wrong side of the fabric. For most home sewing, 2 or 3 thicknesses of fine cheesecloth serve very well for a pressing cloth. When pressing wool, it may be desirable to use a piece of wool fabric of weight similar to that of the garment. Because silks and rayons frequently water-spot, it is advisable to use tissue paper alone or under cheesecloth when pressing them.

Chemically treated pressing cloths may prove practical for pressing such woolen garments as skirts, coats, etc.

A cover of cotton drill, canvas, or a fabric treated with silicone which fits over a steam iron and is tied to it protects the right side of the fabric and makes it possible to see the area which is to be pressed.

A sponge and bowl of water are a convenient means of adding extra moisture where needed.

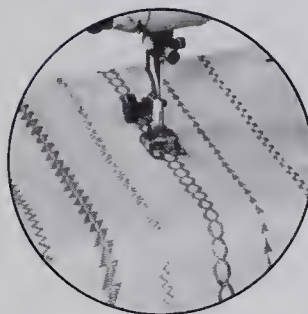
Arrangement of Equipment

Not only are the right tools important, but also having them arranged for maximum efficiency is necessary. Whenever possible, pressing equipment should be to the right of the sewing machine and close to it. A storage cabinet to the left of the machine can serve to hold the units of a garment until you are ready to work on them. Thread, extra bobbins, machine attachments, cutting and marking tools, etc., may also be stored in such a cabinet. If these are kept in a drawer, a tote tray, or a box in the cabinet, the entire drawer, tray, or box can be removed and carried to the work area.



9

Sewing by Machine



LEARNING a method of doing anything requires a knowledge of the primary essentials involved. The Unit Method of Construction is no exception—certain basic learnings are required. Emphasis is placed on machine sewing in the Unit Method. Therefore, it is tremendously important to learn to use the machine with accuracy and speed.

Some of the learnings that are fundamental to machine sewing are discussed in this chapter. The learnings are presented under the following headings: Operation of the Machine, Sewing Machine Practices, Techniques of Machine Stitching, Seams and Seam Finishes, and Cutting and Joining Bias.

Operation of the Machine

It is important that you become familiar with the information you need before you begin to sew on any machine. A manual that describes the parts, explains the particular adjustments, gives instructions for oiling, and includes information on proper care comes with every machine. Specific instructions for operating that particular machine are also included. The manual should always be kept handy for reference whenever there is any doubt about any part or operation of the machine.

First you will need to become familiar with the names of the parts of the machine head. (See illustration on page 247.)



Good posture and good lighting at the machine make it possible to work more efficiently with less fatigue. Note that this girl has her feet flat on the floor; she has her back straight; and she has adequate light falling over her left shoulder.

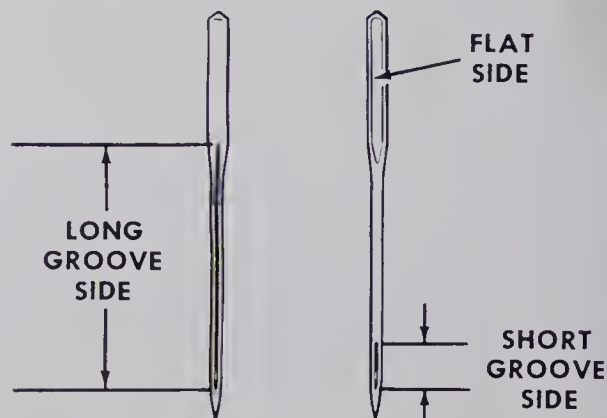
Before you begin to stitch on your first project, you will want to be sure you can thread and operate the machine. Practice running the machine with no thread until you can control it. Next learn how to thread the machine. Then you will be ready to stitch on fabric sufficiently well to make a simple project that will provide an opportunity for practice in using the machine.

Selecting and Setting the Needle

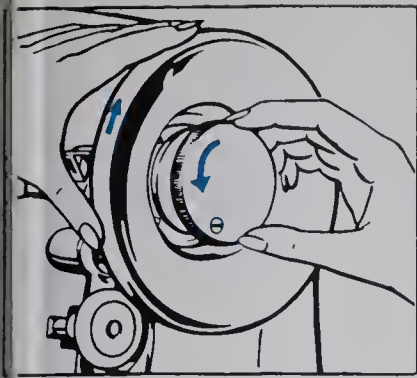
A sharp needle of the correct size for the fabric being sewed must be properly set for good stitching. First choose the correct size of needle for the fabric and the thread you are using. If the needle is too fine for the thread or the fabric, it may break when you sew through several thicknesses. If the needle is too large, it will make holes in the fabric which will show on the finished garment. For the projects in this book you will probably be using mercerized thread No. 50 or 60. To find the correct size of needle for the number thread you are using, look in the manual that comes with your machine, or refer to the table on page 240.

Set the needle in the correct position, according to the instructions in the manual that comes with the machine. Before inserting the needle, be sure the point is not bent or blunt. A bent needle will not be centered properly in the needle hole and will make an imperfect stitch. A blunt needle will snag your fabric. Insert the needle in the clamp with (a) the flat side against the needle bar, facing away from the last thread guide, and (b) the grooved side on the side from which the needle will be

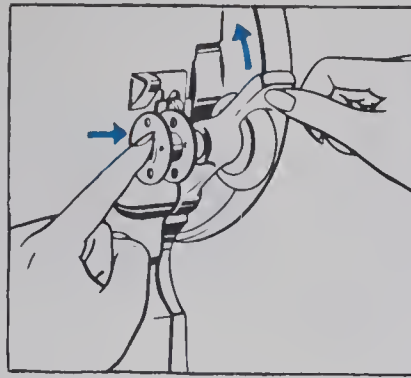
A machine needle has two sides. The long groove side must always face the side from which the needle is to be threaded. Whether the groove is to the right, the left, or the front depends upon the model of the machine.



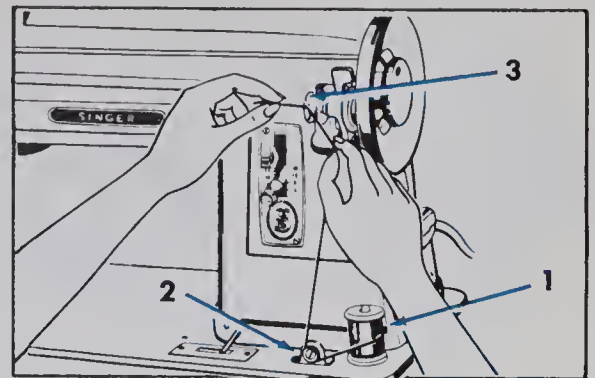
TO WIND THE BOBBIN



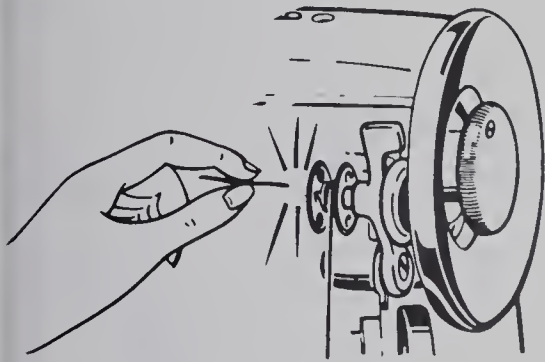
A



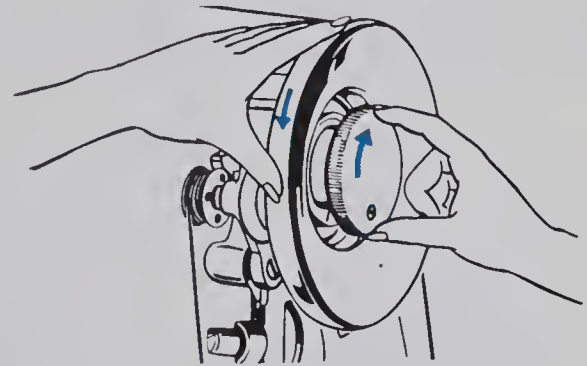
B



C



D



E

- A. Loosen the stop-motion screw by turning it toward you.
- B. Raise the bobbin winder, and position the bobbin on the spindle. Press the winder against the handwheel.
- C. Place the thread on the spool pin (1) and lead between the bobbin-winder tension discs (2). Thread through the hole in the left side of the bobbin (3).
- D. Hold the thread end to start winding. Activate the machine.
- E. Full bobbin will automatically release. Tighten the stop-motion screw.

threaded in position to guide the thread into the eye. Be sure the needle is as high up as it will go, and then tighten the thumb screw securely.

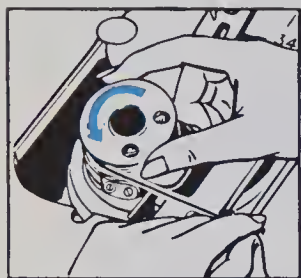
Threading the Machine

A lock-stitch machine sews by locking two threads—the upper thread and the under, or bobbin, thread—into a stitch. Therefore, it is

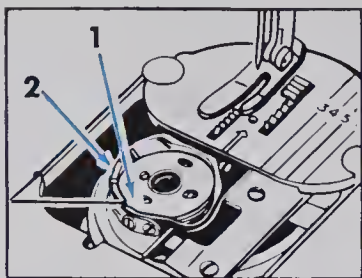
necessary to thread both the under part and the upper part of the machine.

Thread under part of machine. First wind the bobbin according to the directions given in the manual that comes with the machine. Be sure that the bobbin is wound smoothly, or the thread will not unwind properly in the machine. Avoid winding the bobbin too full. It should slip into the bobbin case and

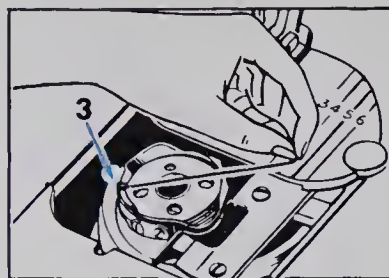
TO THREAD A STATIONARY BOBBIN CASE



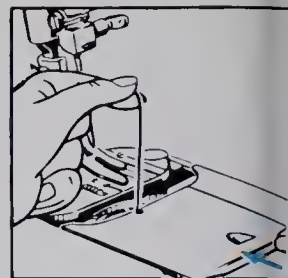
A



B



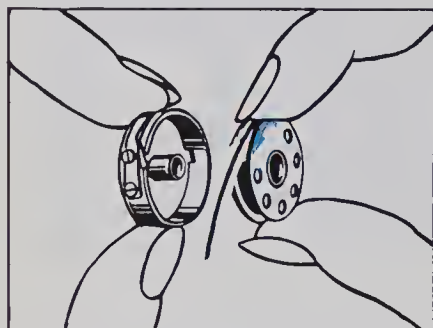
C



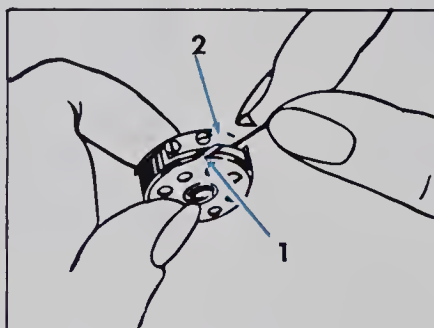
D

- A. Hold the bobbin so that the thread unwinds in the required direction.
- B. Place the bobbin in the case. Reverse the direction of the thread, and lead it into the slot (1) and under the spring (2).
- C. Draw the thread into the notch (3) in the bobbin case. Pull about 3 inches of the thread across the bobbin.
- D. Close the slide plate, allowing the thread to enter the opening.

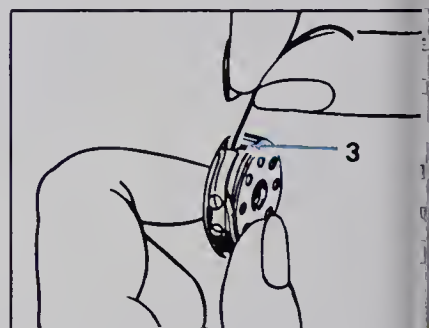
TO THREAD A REMOVABLE BOBBIN CASE



A

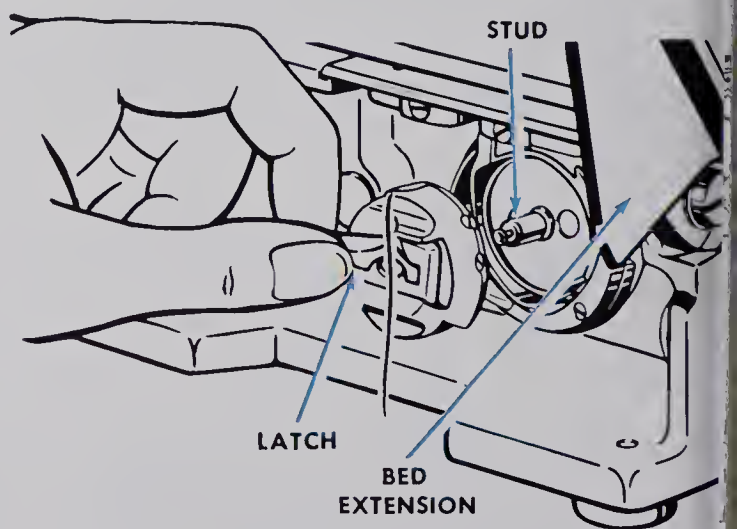


B



C

- (A) Hold the bobbin so that the thread unwinds in the required direction. Place the bobbin in the case. (B) Reverse the direction of the thread, and lead it into the slot (1) and under the spring (2). (C) Draw the thread into the notch (3) at the end of the spring. Allow about 3 inches of thread to hang free from the bobbin case. (D) Replace the bobbin case in the machine, and close the plate.



D

unwind easily. (See drawings on page 245.) Then thread the bobbin by placing it in the bobbin case according to the instructions given in the manual for the particular machine you are using. (See drawings on opposite page.)

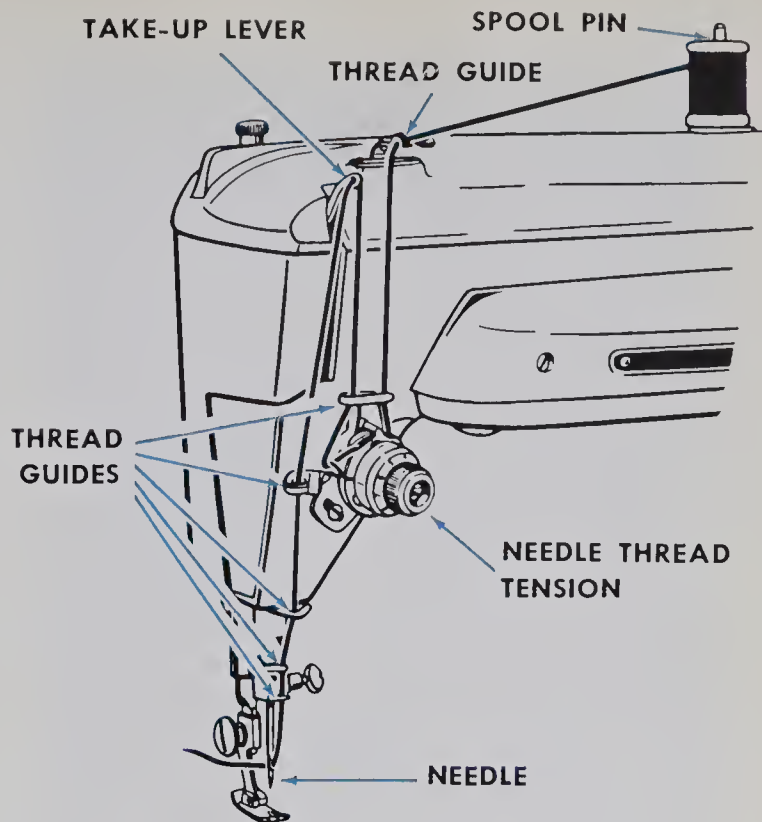
Thread upper part of machine. Follow the instructions given in the manual for the machine you are using. A general rule for threading the upper part of the machine is given in the drawing at the right.

Arrange threads for stitching. So that threads will not tangle when you start to stitch, they must be arranged correctly. (See drawings below.)

Making Adjustments

Different kinds of fabrics require different adjustments in the length of stitch, the tension, and the pressure of the machine. These will vary slightly if the machine has been used constantly, is run too fast, or is an old one.

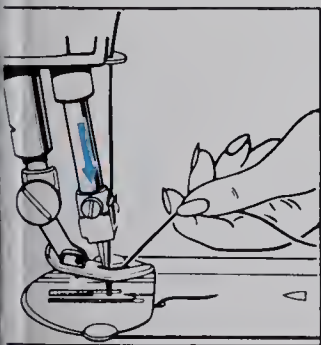
Regulate length of stitch. The length of the stitch will depend upon the fabric and the purpose for which the stitching is being done. The length of the stitch should be determined



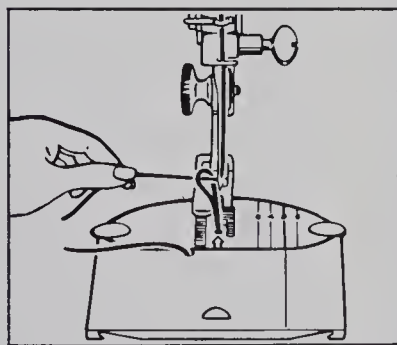
TO THREAD THE UPPER PART OF THE MACHINE

In general, the upper threading is as follows: Raise the take-up lever to its highest point. Lead the thread from the spool pin through the threading points shown and in this sequence: thread guide, tension, thread guide, take-up lever, thread guide, needle.

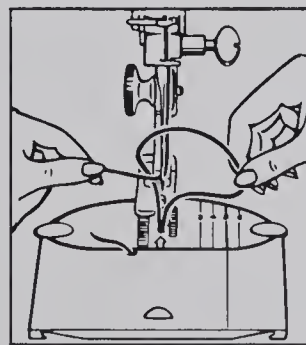
TO ARRANGE THE THREADS FOR STITCHING



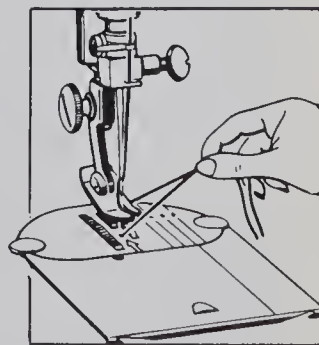
A



B



C



D

(A) Hold the needle thread lightly with the left hand. (B) Turn the handwheel toward you until the needle goes down and up again and the take-up lever is at its highest point. Draw up the loop of the bobbin thread by pulling on the needle thread. (C) Pull the end of the bobbin thread through the needle hole, using the right hand. (D) Draw both the needle and bobbin threads diagonally under the presser foot and away from you.

on a sample of the fabric of which the garment is being made. Generally, a short stitch is used on fine fabrics and a longer stitch on heavier fabrics. For most medium-weight cottons, for instance, twelve to fifteen stitches per inch is usually correct for regular stitching. A longer stitch will be used for basting or gathering, and a shorter one will be used for reinforcement. Refer to the manual that comes with the machine for help in adjusting the stitch.

Adjust tension. Consult the manual for the machine you are using, and adjust the tension as it directs. Lock-stitch machines have two tensions—the upper and the lower. “Tension” is defined as stress by pulling. Tension in machine sewing is the pulling together of the two threads to complete the stitch. The upper tension regulator controls the pull on the thread from the needle. A tension regulator on the bobbin case controls the pull on the lower thread.

When the tensions are properly adjusted, the stitching locks within the fabric and will look the same on both sides of the fabric. If the tensions are not properly adjusted, the fabric may pucker, or loops of thread may be seen on one or both sides. Compare a sample of the stitching on your own fabric with the illustration on page 232, and make whatever adjustments are necessary.

Adjust presser-foot pressure. The pressure is determined by the weight of the fabric and by the shape of the line being stitched. The pressure is correct when the presser foot holds the fabric firmly so that it does not rise with the needle and when it allows the fabric to move smoothly with each stroke of the feed dog. Too much pressure makes for difficulty in operating the machine and causes the feed dog to stretch the fabric and leave an imprint on it. Too little pressure makes it difficult to control the location of the stitching. Velvets, velveteens, and other fabrics that are easily

marred should be stitched with a light pressure. Curved lines, which require constant turning of the fabric, should also be stitched with a light pressure. Whenever a fabric fails to feed correctly, the pressure should be adjusted by turning the adjusting screw at the top of the needle bar. Refer to the manual for your particular machine for further suggestions on making this adjustment.

Controlling the Machine

For perfect machine stitching, use care in starting and stopping the machine and a smooth, steady rhythm in operating it. This will also prevent such time-consuming annoyances as the thread knotting or breaking or the needle pulling out.

To start and stop machine. Always have the take-up at its highest point, so that the machine will be ready for use and to prevent the thread from breaking or slipping out of the needle. Placing the right hand on the hand-wheel both in starting and in stopping will assure complete control of the machine.

To operate machine. For a smooth, steady rhythm and for even stitching, regulate the speed. On an electric machine the speed is regulated by means of pressure of the foot or knee on the control. Too much pressure will race the motor and cause you to lose control of the machine. On a treadle machine the speed is regulated by foot pressure on the treadle. Both feet are placed on the treadle, with one foot slightly forward and with equal pressure exerted alternately. Try to obtain a rhythm in the running of any machine by developing control and smoothness of operation.

Using Attachments

After you have learned the fundamentals of operating and adjusting the machine, you will want to learn to use the attachments. A few attachments either are essential or will give

better results than would otherwise be possible; others make work easier or save time; and some are desirable for special tasks. The garments for which instructions are given in this book will require the use of only a few of the attachments. The particular special job to be done will determine which attachment you will wish to use. (See chart at right.) For instructions in using these attachments, refer to the manual for your machine.

Sewing Machine Practices

Certain practices at the machine help to determine the quality of the work and the physical comfort of the operator.

Maintaining Good Posture

Posture affects the individual and the work. Good posture while sewing results in freedom from overtiredness and aches, as well as in increased efficiency in your work. Some factors which influence posture include the amount of light, the direction from which the light comes, the wearing of glasses if needed, the style of the chair, and the position of the body.

A comfortable straight chair or stool placed squarely in front of the machine needle makes it possible to maintain good posture when using the machine. The correct position is to sit up straight with both feet squarely on the floor, except when operating a treadle machine or an electric machine with a foot control. If glasses are worn for reading and close work, they should also be worn when sewing at the machine; otherwise you are likely to bend over so close to your work that your posture will be poor and you will tire easily.

Using Equipment

To make your work easier and more efficient, it is important that the equipment be used to best advantage. The following rules may help you to check your own way of working:

ATTACHMENTS FOR SEWING MACHINES

Zipper or cording foot. There are three types of zipper feet: one for right-hand stitching, one for left-hand stitching, and one which may be adjusted for either right-hand or left-hand stitching. Any one is quite satisfactory, but the adjustable one is most convenient.

Buttonhole attachment. The special instruction manual that comes with the attachment will help you learn how to use it. Most buttonhole attachments will make two types of buttonholes—straight and keyhole.

Overcasting attachment. If your machine does not have a zigzag adjustment, an overcasting attachment is satisfactory. An overcast edge is more durable than one which is pinked, and it may be done more quickly than other sewed finishes.

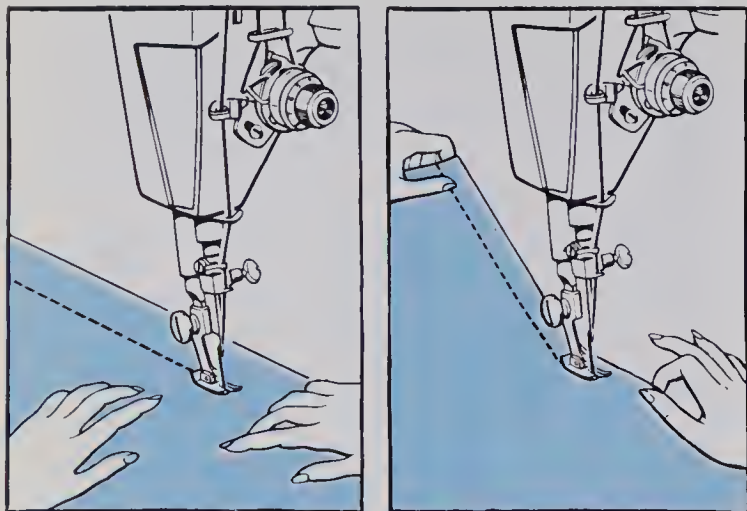
Zigzag attachment. Some straight-stitch machines will make zigzag stitches if a zigzag attachment is used. The attachment is satisfactory for stitching overlapped darts of interfacing in tailored garments and for doing invisible machine hemming as well as finishing the edges of seams.

Hemmer. The hem is turned as it is fed into the machine for stitching when the hemmer is used.

Bias binder. Bias tape may be applied with this attachment in one operation.

Gatherer. When many yards of ruffling are needed, the gatherer saves time because it gathers the fabric as it stitches.

TO HANDLE FABRIC AT THE MACHINE



(Left) Most fabrics need only to be guided in front of the presser foot. (Right) Fabrics of unusual texture and weave—filmy sheers, crepes, knits, tricot, etc.—require support by being held both in front and in back of the presser foot.

Select good tools. Buy the best quality of tools you can afford. Use the tool you have that is best suited for a particular task. For example, use small scissors for clipping threads, notches on seam lines, etc.; shears or trimmers for cutting fabric; and ripping scissors for removing machine stitching. If not all desirable tools are at hand, learn what to substitute for the missing ones. For the Unit Method of Construction, a good sewing machine is essential, but only a minimum of other tools are necessary if they are chosen wisely and used properly.

Arrange tools and equipment efficiently. Have the equipment you will need for your sewing within easy reach. The pressing area should be very close to the machine. A table or chair placed close by will serve to hold the units on which you are working. You will also need the following articles: small scissors for clipping threads, larger shears for trimming and cutting, a seam guide if your machine is not marked for different seam

widths, a hem gauge, and a container for scraps. The machine attachment and the tools and supplies—such as dustcloth, screwdriver, lint brush, and oil needed to take care of the machine—should always be kept at the machine. See Chapter 8 for information about equipment.

Provide adequate light. Even if there is a light on the machine itself, the room in which you work should also be well lighted. If lamps are used, it is sometimes well to place one at the left of the machine in a position which will direct the light onto the work and not cast any shadows. (See illustration on page 244.)

Handling Fabric at the Machine

The manner in which the fabric is handled during the stitching is of utmost importance to the control of grain and thus to the finished result in any garment. Correct handling will also make sewing easier. All stitching should be directional except on edges which have been staystitched.

Keep fabric in correct position. As the stitching is being done, hold the fabric correctly, for speed, ease in handling, and accuracy of stitching. It will also keep the grain in position and help to keep the stitching even. The larger portion of the fabric should be to the left of the needle with the bulk of the fabric on the machine, folded if necessary, so that its weight will not drag on the stitching. It may seem necessary to place the fabric under the arm of the machine in order to stitch directionally or from the gathered or interfaced side. However, staystitching will make it possible to place the fabric in correct position—that is, to the left of the needle.

Guide fabric correctly. The position of the hands will determine how the fabric is fed through the machine. The left hand should rest lightly on the fabric to the left of the presser foot and guide the fabric. The right hand should be free for placing on the hand-

wheel when starting and stopping the machine, to remove pins, and to fold, shift, and assist in guiding the fabric. The hands should not pull or push the fabric; rather, the machine should feed it through. Clutching or pulling the fabric will stretch it and distort the shape of the garment. (See drawings on opposite page.)

Manipulation of the fabric with the hands as it is being stitched is sometimes necessary. An example of this is where a small amount of ease has been allowed on one side of a seam line. In such a place, one layer of the fabric must be held taut and the ease of the other layer crowded in, but the fabric should never be stretched. Hand manipulation of fabric is also necessary when doing staystitch-plus.

Remove pins. If pins have been placed perpendicular to the edge or on the stitching line, remove them just before you come to them as you stitch. Stitching over pins will cause irregularities in the stitching or may even cause the needle to blunt or to break. Pins which have been placed away from the line of stitching may be left in until the entire line of stitching has been completed.

Keep work "clean." Clip all threads close to the fabric as soon as the stitching has been secured. This not only keeps your work neat, but it also prevents threads from getting caught or pulled as they are likely to do when left dangling.

Techniques of Machine Stitching

Machine stitching may be temporary or permanent. Each type is used for a variety of purposes. Learning each type will enable you to use them to best advantage as you proceed with your sewing. Temporary stitching, or machine basting, is used (a) to mark construction details, (b) to hold the units of a garment together for fitting, and (c) to hold two pieces of fabric in position for permanent stitching. Permanent stitching is used (a) to hold the grain of the fabric in position, (b) to hold ease

TO DETERMINE THE GRAIN DIRECTION FOR STITCHING



Courtesy Simplicity Pattern Co. Inc.

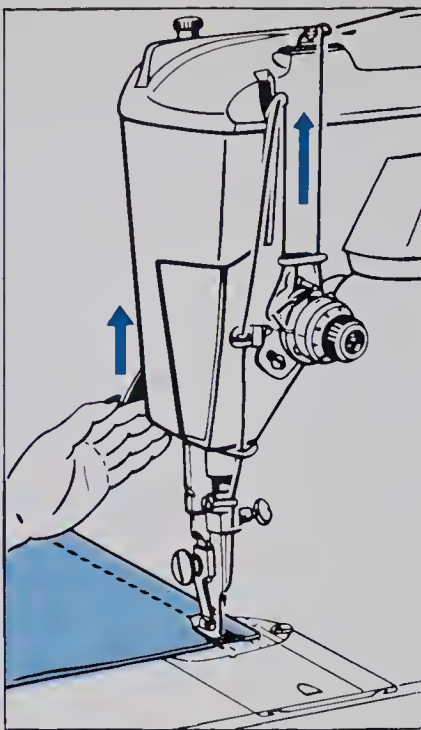
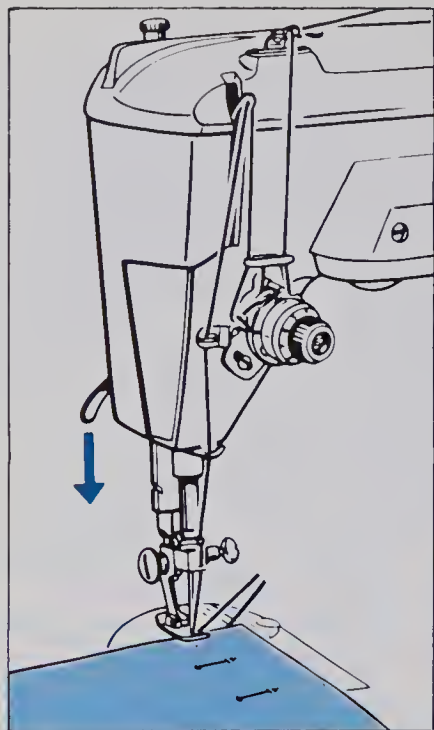
Run your finger along the cut edge of the fabric. If the threads are stroked down or smooth as in the top photo, you are going with the grain—the correct direction for stitching. If the threads rough up as in the bottom photo, you are going against the grain—the wrong direction for stitching.

or fullness in place, (c) to hold two pieces of fabric together permanently, as in a seam, and (d) to give a decorative effect, as in top stitching.

Directional Stitching

Stitching with the grain, or directional stitching, will control the grain of the fabric. All staystitching should be directional. Machine basting and construction stitching should also

HOW TO START AND END STITCHING



(Left) To start stitching, lower the needle into the fabric by turning the hand-wheel. Lower the presser foot, and start to stitch by pressing the control. (Right) To end stitching, stitch to the end of the seam. Raise the take-up lever to its highest point by turning the hand-wheel. Raise the presser foot, and remove the fabric by drawing it back. Cut the threads.

be directional, unless the edges have been staystitched.

To determine the proper direction for stitching, run your finger along the cut edge of the fabric to see whether the ends of the threads are smoothed down or roughed up. If the threads are stroked down or smooth, as the fur of a cat when stroked in the right direction, you are going in the right direction—that is, with the grain. If the threads are roughed up or the fabric stretches, you are going in the wrong direction—that is, against the grain. (See illustrations on page 251.)

One exception to the rule of directional stitching is the stitching of certain short sections of curved edges. When the direction of the grain changes for only a short distance, it is not necessary to change the direction of the stitching; instead, the stitching is done on the entire edge in the direction that is with the grain for the greatest distance. Examples of this are the armhole and the rounded ends of a collar.

Making a Line of Stitching

Before starting to stitch, always check to make sure that both threads are under the presser foot and that the ends of the thread are back of it.

To start stitching. Place the fabric under the presser foot so that the beginning of the line of stitching will come just under the point of the needle as in the first drawing above. Lower the needle at the exact point where you want the stitching to start. Then follow the directions given with the drawings. Trying to stitch without fabric under the needle will cause the thread to become tangled around the bobbin case.

To guide stitching. One of several types of seam guides may be used to guide the stitching and keep the width of the seam allowances even. The fabric should be guided through the machine with the edge of the seam allowance just touching the guide which indicates the desired width. (See chart on opposite page.)

KINDS OF SEAM GUIDES

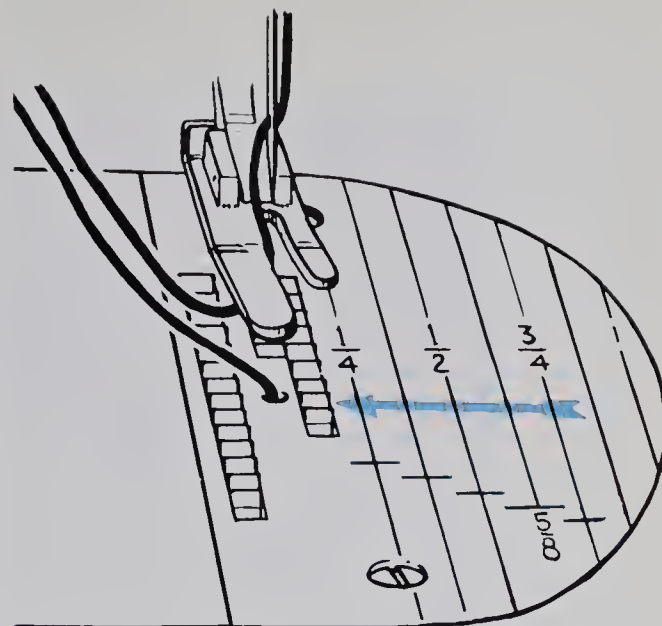
Markings on throat plate. Many of the new machines have markings on the throat plate to be used as a guide in keeping the width of the seam even.

Metal guide. Most machines have a metal seam guide to be attached. Because it has some height it provides the greatest help for those having difficulty in keeping the seam an even width. The metal guide must, however, be adjusted for each different seam width.

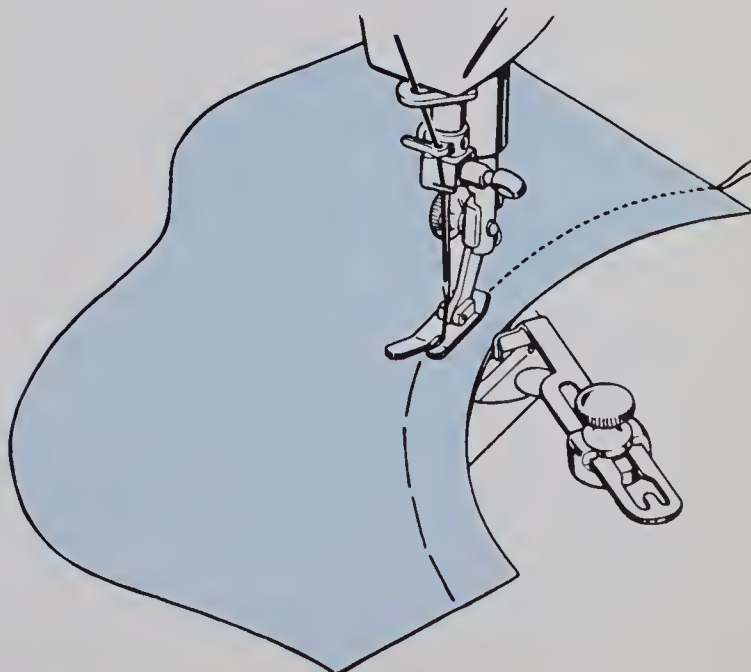
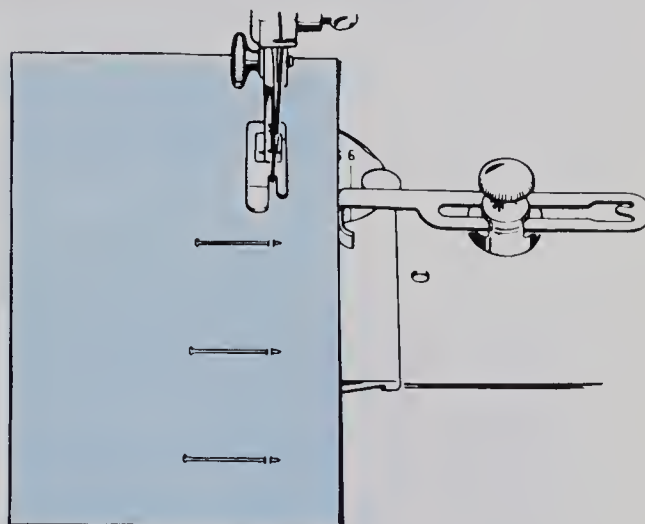
Stick-on tapes. Tapes marked for various seam widths are furnished by some of the commercial companies.

Colored gummed tapes. Tapes in different colors for each seam width, such as $\frac{1}{4}$ inch, $\frac{3}{8}$ inch, $\frac{1}{2}$ inch, and $\frac{5}{8}$ inch, can easily be applied in the following way: (a) Measure the desired widths on paper, and draw lines; (b) stitch on a line for about 1 inch to be sure the paper is held straight, and apply gummed tape to the throat plate along the edge of the paper; and (c) repeat for each width desired.

Seam guide set for straight edges.



Markings on throat plate of machine.



To turn corners or reverse stitching.

Keep the right hand on the handwheel to start and stop the machine, and take the following steps when you want to turn corners or reverse stitching:

1. Lower the needle into the fabric at exactly the point of the desired turn.
2. Raise the presser foot, and pivot the fabric on the needle to the correct position for the next line of stitching.
3. Lower the presser foot to continue the stitching.

Seam guide set for curved edges.

To end stitching. To stop exactly at the point indicated, reduce the speed of the machine as you approach the end of the stitching. Then slow the machine by placing your right hand on the handwheel. Stop the machine with the take-up at its highest point as in the second drawing on page 252. This will complete the last stitch, and the threads will pull freely. Sewing beyond the edge of the fabric will cause the threads to become tangled around the bobbin case in the same way they do when you stitch without fabric at the start of the line of stitching.

To secure stitching. Use one of the three following methods to secure the stitching:

1. Reverse the stitching by either back stitching or retracing. To back-stitch, adjust the lever on the machine. To retrace, pivot the fabric on the needle with the presser foot raised, lowering the presser foot and over-stitching for about $\frac{1}{2}$ inch.
2. Lock-stitch by raising the presser foot slightly and taking two or three stitches in the same place.
3. Tie a square knot after removing the fabric from the machine. To do this, turn the fabric to the wrong side; pull on the end of the thread, and draw a loop of the other thread through the fabric; pull the loop through so that the ends of both threads are on the wrong side; and make a square knot.

To remove fabric from machine. When a line of stitching has been completed, be sure that the take-up is at the highest point, and raise the presser foot. Push the fabric under the presser foot, and draw it back away from you, being sure that both threads are under the presser foot. Cut the threads close to the fabric if the stitching has already been secured, or leave a sufficient length of thread for tying. Always leave several inches of thread extending from the eye of the needle.

Forms of Staystitching

A line of permanent machine stitching through a single thickness of fabric controls the grain of the fabric and is called staystitching, or stayline. Staystitching should be done directionally—that is, with the grain—using matching thread, regular tension, and the length of stitch that is suitable for seam stitching on the particular fabric being used. In staystitching, the threads are not secured at the ends. Staystitching is usually placed near the seam line, within the seam allowance, but the exact location may vary for different purposes.

Staystitching. Except on vertical seam lines, staystitching is used on all edges that are (a) off grain, (b) crosswise grain when there is to be further construction, and (c) lengthwise grain on fabrics that stretch when there is to be further construction.

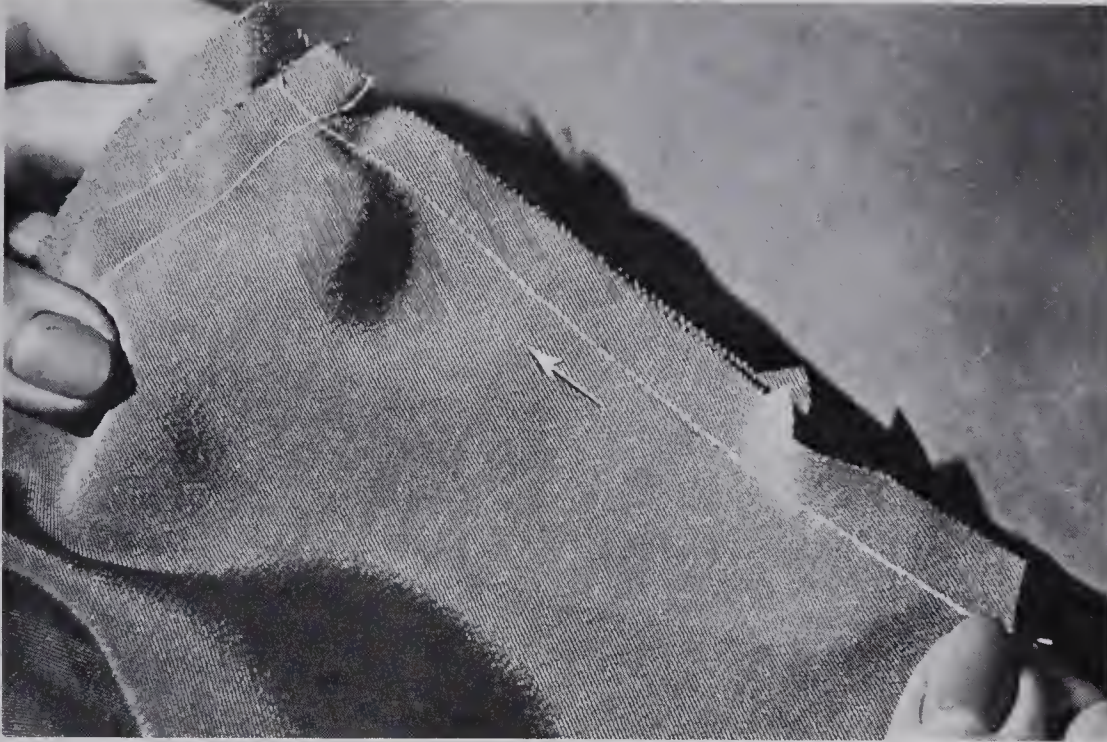
Vertical seam lines, whether on or off grain, are not staystitched unless there is to be construction other than seaming. Vertical seams, because of the nature of fabric, will drop somewhat, and staystitching on these seams will cause the seams to draw. One exception in which staystitching is used on vertical seams is the part of the seams over the hips in a garment with a side placket opening. Here staystitching is done on both side seams for the length of the opening in order to keep the grain alike on both hips.

Staystitching is placed in the seam allowance according to its use. Where a plain seam is to be made, staystitching should be within the seam allowance, close to the seam line (not more than $\frac{1}{8}$ inch outside the seam line). Where the edge is to be hemmed or finished, staystitching should be placed $\frac{1}{4}$ inch from the edge. (See illustration at top of next page.)

Staystitch-plus. Staystitching with extra ease, in which threads of the fabric are crowded together as the stitching is being

FORMS OF STAYSTITCHING

To control grain



Courtesy Advance Pattern Co.

To hold the grain of a fabric in position, staystitching is placed near the seam line, within the seam allowance. The grain in the top layer of fabric shown above has been controlled by staystitching, while the bottom layer was not staystitched.

For fullness



(Left) Staystitching in which the threads of the fabric are crowded together as the stitching is being done to give extra ease is called “staystitch-plus.” (Right) Staystitching in which long stitches are used for that portion which is to be eased or gathered is referred to as “a continuous staystitch and gathering line.”

TOP STITCHING



One or more rows of stitching, as in the yoke seam of a shirt, which may be a decorative feature as well as a reinforcement of the seam line, is called "top stitching."

done, is called staystitch-plus. The more off grain the fabric, the more ease may be stitched in. To do staystitch-plus, take these steps:

1. Press the index or middle finger of the right hand against the back of the presser foot so that the fabric piles up against the finger while you stitch for several inches.
2. Release the fabric.
3. Repeat until the entire edge where ease is desired has been stitched.

The fabric should be fed with the left hand and manipulated according to the amount of ease desired. (See illustration at bottom left on page 255.)

Continuous staystitch and gathering line. Where extra fullness is needed, a continuous line of stitching is placed exactly on the seam line. Regular-size stitches are used for that portion which is not to be eased or

gathered, and long stitches for that portion which is to be eased or gathered. Examples of such places are around the top of the sleeve, under the bustline, or below the yoke of a bodice front or back. (See illustration at bottom right on page 255.)

Seam Stitching

A row of regular-size stitches which holds two pieces of fabric together permanently is called seam stitching. The stitching is placed on the seam line or on the marked line of such construction details as darts or pleats. Seam stitching should always be directional unless the grain of the fabric has previously been controlled by staystitching, as shown at the top of page 255. Seams should be secured at the beginning and at the end of the line of stitching.

Top Stitching

Machine stitching done from the right side of the fabric on the outside of the garment is called top stitching. It is a decorative feature but may also serve the purpose of reinforcing or strengthening a seam line. The length of stitch may vary, depending upon the purpose for which the top stitching is used.

Machine Basting

A long machine stitch which is to be temporary is called machine basting. It is used for two purposes during the construction of a garment and removed after the permanent stitching has been done.

To mark construction details. Machine basting for construction details is placed exactly on the traced line in order to transfer the marking from the wrong side to the right side of the fabric. Thread of contrasting color makes marking easier to use. (See page 258.)

To hold units together for fitting. Machine basting for fitting is placed a few threads outside the seam line, within the seam allow-

ance, so that it will not be caught in the permanent stitching and may be easily removed.

Gathering

Gathering is a long machine stitch similar to basting, except that it is a permanent stitch and is not removed when the garment is completed. The gathers are formed by pulling up one of the threads. Two or more lines of gathering are called "shirring." (See page 258.)

Single line of gathering. The stitching for one row of gathering is placed on the seam line so that the permanent seam stitching is done along the gathering thread.

Shirring. The first row of stitching for shirring is placed on the seam line, and additional rows are placed inside the seam line. To pull up the rows of gathers, follow these steps:

1. Secure one end only of each row of the stitching.
2. Grasp all the threads that lie on one side of the fabric in the right hand, and pull them all at the same time as the left hand pushes the fabric along the threads to distribute the fullness.
3. Secure the stitching by tying the upper and under threads of each row.

Special Uses of the Regular Stitch

In addition to other uses of the regular machine stitch, it is used for the following special techniques shown on page 258:

Overstitching. This stitching serves as a reinforcement at the ends of a seam on a circle, such as the armhole of a bodice, and for joining two sections of a garment which must meet precisely, such as two sections of a divided collar. Overstitching is a continuation of stitching over a line previously stitched.

Quilting. The lines of machine stitching, which may or may not cross each other, that hold several thicknesses of fabric or of fabric

and padding together are known as quilting. Quilting gives a decorative effect and tends to add body and stiffening.

Stiffening. Rows of regular machine stitching placed close together will give stiffness to fabric. The closer the rows are placed, the greater the degree of stiffness.

Special Uses of the Short Stitch

In addition to the stitching of lightweight fabrics, the short stitch is used for these special purposes, as shown on page 259:

For reinforcement. At corners and at points of strain a short stitch should be used for reinforcement. This stitching is done on the fabric before the slash is cut or before the seam is clipped. Underarm seams of a cut-on sleeve should always be reinforced with small stitches in addition to being reinforced by a tape.

To increase elasticity of stitching. A short stitch is used on stretchy and sheer fabrics and on bias seams of any fabric to give elasticity to the stitching.

To finish cut edges. A line of short stitches should be placed close to the cut edge of fabrics which ravel badly as a finish.

Invisible Machine Hemming

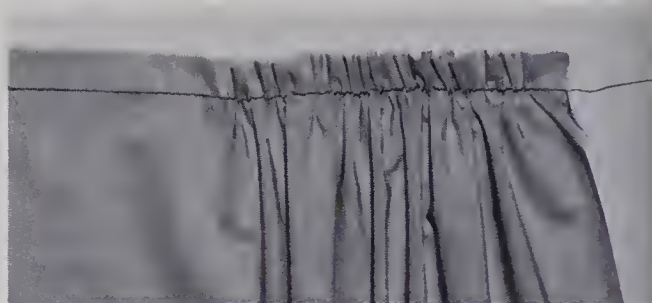
A hem that is attached with invisible machine hemming is both pleasing in appearance and durable. The small machine stitches are scarcely visible on the right side of the garment and yet are strong enough to hold up well through wear and repeated washings. To do invisible machine hemming, see the illustration on page 260 and take the following steps:

1. Pin hem in position when it has been prepared and is ready to be attached to the garment. Place the pins at, and perpendicular to, the inner edge with points toward the outer edge of the hem for easy removal when stitching.

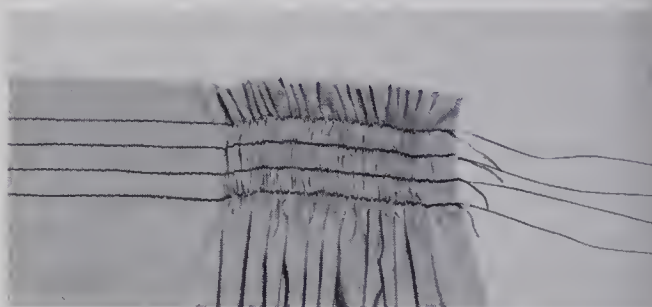
Long stitches



For basting



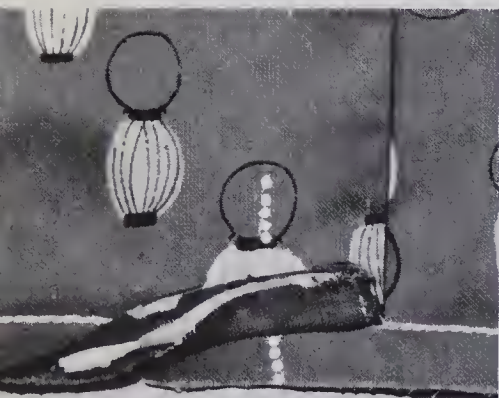
For gathering



For shirring

Long stitches are used for machine basting to transfer construction markings to the right side of the fabric and to hold units together for fitting. A single row of long stitches may be used for gathering (upper right) and several rows may be used for shirring (lower right).

Regular stitches



For overstitching



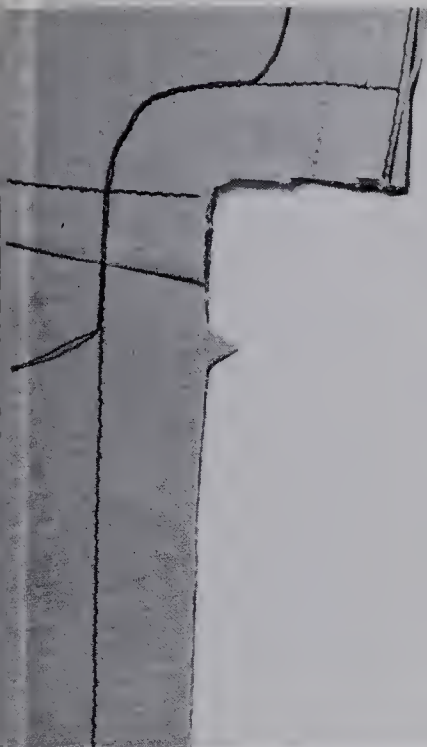
For quilting



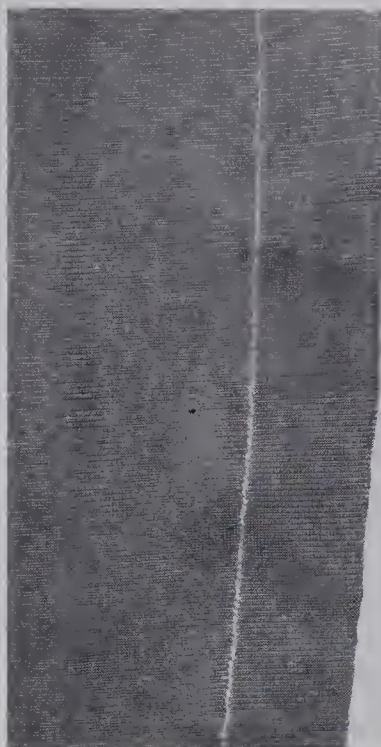
For stiffening

Regular stitches are used for seam stitching, for staystitching, and for special purposes. Overstitching holds two sections of a garment together precisely, as the overlapped edges of a bodice opening. Quilting holds several layers of fabric together, as the padding and outer fabric of an oven mitt. Stiffening may be added to fabric by rows of machine stitching as in the under collar of a tailored coat.

Short stitches



For reinforcing



For elasticity



For finishing edges

Short stitches are used for stitching lightweight fabrics, for reinforcement at points of strain as at the underarm, for elasticity in stitching stretchy fabrics, or for finishing the edges of seam allowances.

2. Fold hem toward the right side of the garment with the inner edge of the hem extending about $\frac{1}{8}$ inch beyond the fold of the garment. Place this edge of the hem under the presser foot with the wrong side of the garment up.
3. Attach hem by taking five to seven stitches on the extended edge of the hem and then nipping one stitch into the garment, picking up only one or two threads. The distance between the stitches on the garment side should be $\frac{1}{2}$ to $\frac{1}{4}$ inch, depending upon the fabric and the location of the hem.

Ripping Machine Stitching

There are several methods of ripping machine stitching. Ripping by any method requires great care to avoid damaging the fabric.

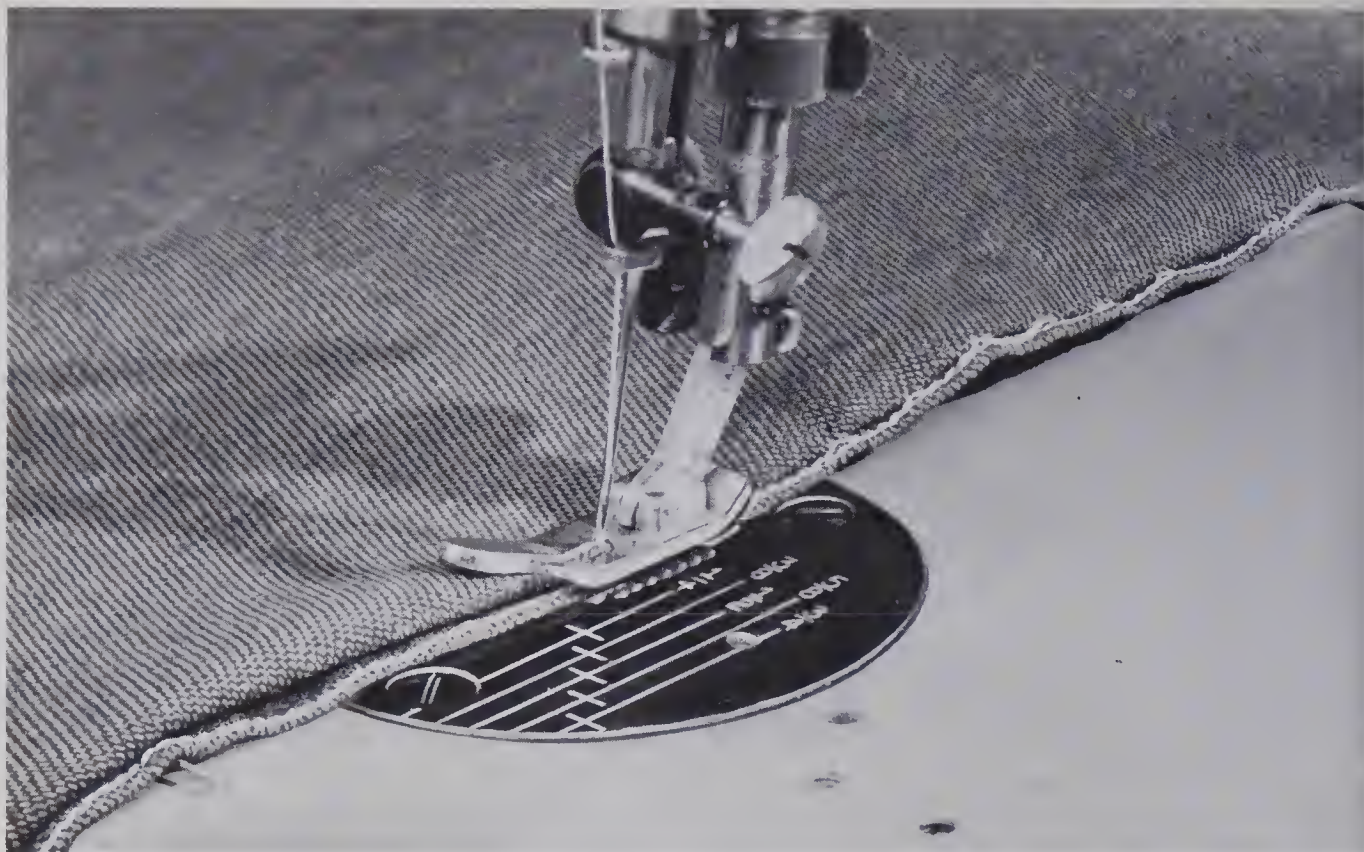
Cutting stitching with a razor blade or similar tool is not recommended, because it is a safety hazard and because of the great danger of cutting the fabric.

Using ripping scissors. The easiest and safest way to rip machine stitching and leave no broken threads in the fabric is with ripping scissors. (See illustrations on page 261.) Ripping scissors are like any other scissors except that the points of both blades are dulled for about $\frac{3}{4}$ inch.

Pulling alternate threads. Another safe method of removing stitching follows:

1. Grasp one thread with your fingers, a pair of tweezers, or a ripping scissors.
2. Pull the thread, sliding the fabric along the thread with the left hand until the thread breaks.

INVISIBLE MACHINE HEMMING



John Sheffield Chapman

By folding back a garment and stitching on the edge of the hem, invisible hemming that is durable and pleasing in appearance can be done by the machine.

3. Turn fabric to the other side, and grasp the long end of the under thread close to the fabric.
4. Pull this thread until it breaks.
5. Repeat, alternating sides each time the thread breaks.

Clipping threads. When neither of the first two methods is practical because of the smallness or tightness of the stitches, there is still another method of ripping machine stitching—that is, by clipping the threads. To do this, clip the stitches with the points of a pair of sharp scissors at frequent intervals along the seam line on one side. Then pull out the thread on the other side. The short threads which remain in the cloth after the stitches have been clipped should be removed.

Seams and Seam Finishes

A seam joins two pieces of fabric together and forms a structural line in a garment. There are two types of seams—plain seams and enclosed seams. A plain seam is a seam on which the edges of the seam allowances are left exposed on the inside of the garment. Enclosed seams are seams that have the seam allowances concealed.

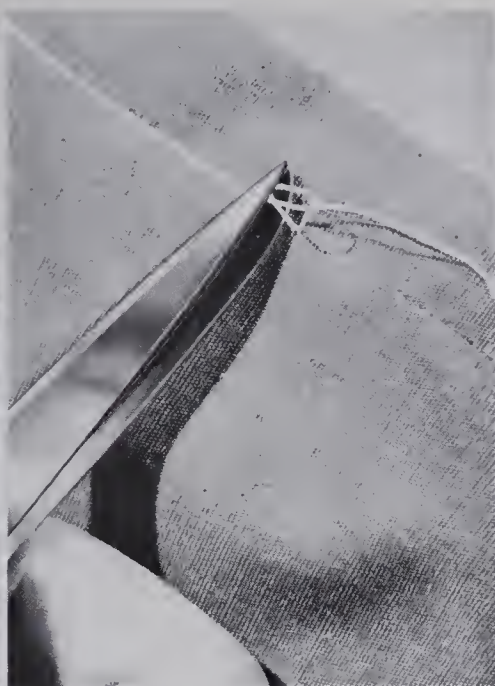
In the construction of a garment, seams are machine-basted for fitting but stitched with permanent stitching for completing the garment. Seam stitching that is permanent should be secured at each end.

Plain seams. The most commonly used seam is the plain seam. Some plain seams require a finish to make them durable or to

USING RIPPING SCISSORS



A



B



C

1. Hold scissors with fingers near tip of blades and with pointed blade down.
2. Place the point of the blade under a stitch as in A, and pull until the threads break.
3. Slip the point under adjacent stitches, and pull the ends through until you have a single thread and a loop.
4. Grasp thread end and loop as close to fabric as possible, as in B, by closing the blades and twisting the fingers slightly, keeping blades parallel to fabric.
5. Pull the closed blades back along the line of stitching toward you in one quick motion. A section of the stitching will pull out before the threads finally break, and those threads will still be pinched by the closed blades of the scissors, as in C, leaving the area clean where the stitches were.
6. Repeat the operation, picking out one or two stitches with the point of the scissors, so as to always pinch the loop and the single thread before pulling to rip.

TRIMMING A SEAM



eliminate bulk. Plain seams are all made in the same way, but they may be finished in a variety of ways. When making any plain seam (a) use a seam guide on the sewing machine, (b) stitch with the grain of the fabric, (c) slash to the stayline any curved edge which is being joined to a straight edge, (d) finish appropriately for the fabric, and (e) press according to the location on the garment. (See page 262.)

Variations of plain seams. A plain seam may be treated in a variety of ways to give different effects and for different purposes. (See chart on pages 264 and 265.)

(Continued on page 268)

HOW TO MAKE A PLAIN SEAM

Making seam. Work on the side of the seam from which the stitching is to be done. When joining a curved or shaped edge to a straight edge, work from the curved or shaped side. When joining a gathered, pleated, or full edge to a straight edge, work from the full side. Then proceed as follows:

1. Place the right sides together with notches matched, edges even, and ends of seam lines keyed exactly.
2. Pin if desired, but do not plan to stitch over pins, even with a flexible presser foot, because the pins will make the stitches uneven. Place the pins (a) on the seam line with the heads out for easy removal as you stitch, (b) away from the seam line on the grain of the fabric if pins are to be removed after stitching (see illustration on page 227), or (c) exactly on the seam line, with points of the

pins toward the end at which the stitching will be started, on fabric which requires matching of design or where construction markings are to be joined together.

3. Baste only if a fitting is needed. Place basting stitches a few threads away from the seam line, within the seam allowance, so that the basting may be removed easily after permanent stitching is done.
4. Stitch along the seam line, using a seam guide (see page 253) to keep the stitching an even distance from the edge. Remove basting.
5. Trim or grade according to location and fabric. (See pages 261 and 263.)
6. Understitch a seam which lies along an edge where a sharp turn is desired—for example, on a facing, a collar, or a cuff. Turn both seam allowances toward the side that will be underneath when the garment is worn, and stitch close to the seam line from the right side of the fabric, through one thickness of the garment and both seam allowances. (See illustration at left.) This stitching will not show from the right side of the garment.
7. Press the seam open or closed, whichever your seam finish requires.

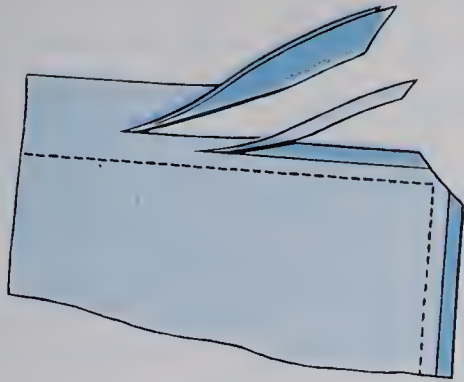
UNDERSTITCHING

Understitching a seam which lies along the edge of a facing, a collar, or a cuff will give and retain a sharp turn. Directions are given at the right.

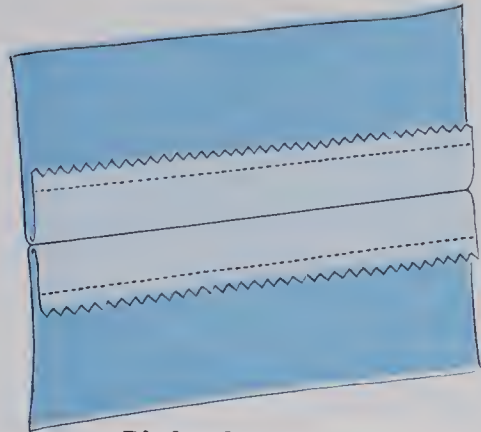


Finishing seam. The finish on a plain seam is determined by the fabric, the location of the seam, and whether the garment is to be laundered, dry-cleaned, lined, or unlined. Fabrics which are firmly woven and do not ravel do not require seam finishing. A seam which is to be finished should first be pressed either open or with both seam allowances turned in the same direction, depending upon the location of the seam on the garment (see pages 292 to 296) and the finish which is to be used. (See pages 263 and 264.)

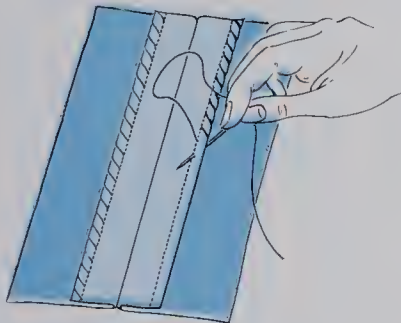
FINISHES FOR PLAIN SEAMS



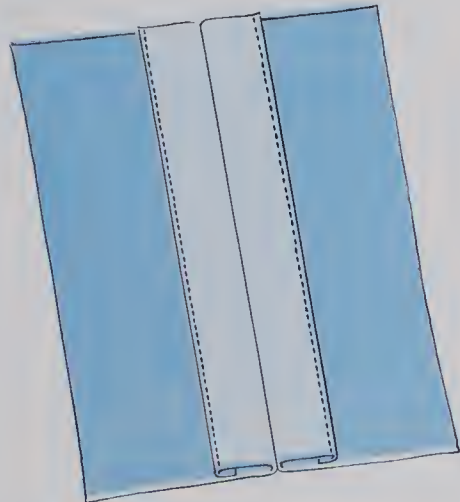
Graded



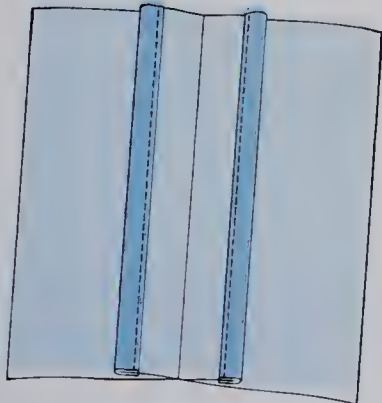
Pinked and stitched



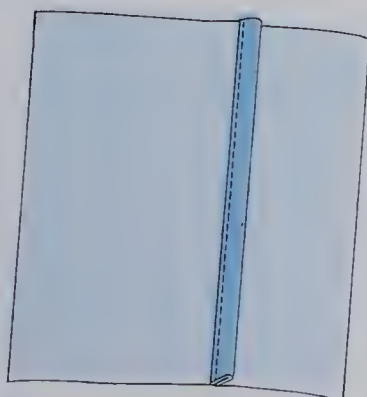
Overcast



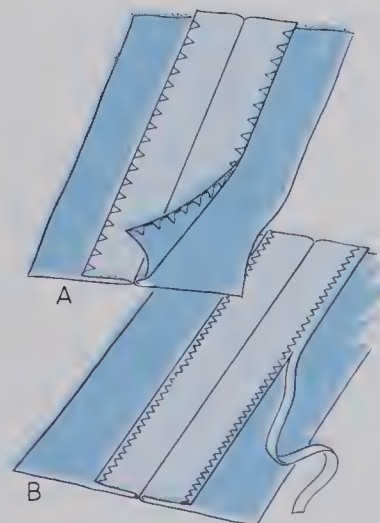
Turned and stitched



Open and bound



Closed and bound



Zigzagged

For uses of these seam finishes and how to make them, see table on page 264.

FINISHES FOR PLAIN SEAMS

(See drawings on page 263.)

The finish	Use	How to make
Graded	For heavy fabrics when seam allowances are turned in the same direction or are enclosed	Trim the seam allowances to different widths, the wider one toward the outside of the garment.
Pinked	For all fabrics that do not ravel	Pink the seam allowances on the edges.
Pinked and stitched	For fabrics that ravel slightly	Stitch close to the cut edges; pink the edges.
Overcast	For fabrics that ravel	Overcast by hand or machine.
Turned and stitched	For lightweight or medium-weight fabrics on unlined garments	Press seam open, turn under the edge of each seam allowance, and stitch close to the folded edge.
Bound (open and closed)	For heavy fabrics that ravel badly on unlined garments	Bind the edges of the seam allowances with seam tape or bias binding.
Zigzagged	For fabrics that ravel	Zigzag with machine over edge as in A or away from edge as in B in drawings on page 263.

HOW TO MAKE VARIATIONS OF PLAIN SEAMS

Curved seam. A plain seam on a curved edge. The curve may be either inward or outward, or a combination of both. All curved seams must be treated unless the seam is to be pressed flat with the two seam allowances together. When an outward curved edge is joined to an inward curved edge, the inward curved edge must be clipped and the outward curved edge must have wedges cut in the seam allowance. (See page 266.)

On an outward curve, cut wedges out of the seam allowance at the rounded portions.

This removes the bulk and permits the seam to lie flat. The more pronounced the curve, the greater the number of wedges. Gradual curves require fewer wedges. The wedges are cut after the seam is stitched and trimmed but before it is pressed. To cut a wedge, make a fold in the seam allowance perpendicular to the line of stitching and cut a triangle from the seam line to the outer edge.

On an inward curve, the seam allowance is clipped to the line of stitching to give a straight line for stitching or to permit the

HOW TO MAKE VARIATIONS OF PLAIN SEAMS (CONT.)

seam to lie flat. When an inward curved edge is joined to a straight edge, the curved edge must be clipped. When two inward curved edges are joined, both edges may be clipped. If the seam is to be turned, both seam allowances must be clipped. Clipping must be done before turning, understitching, or pressing.

Top-stitched seam. A plain seam with additional stitching from the right side to make the seam lie flat or for decoration. To make a top-stitched seam, press both seam allowances in the same direction, and stitch, from the right side of the fabric, through one thickness of the garment and both seam allowances, either by (a) a single line of stitching close to the seam line to give the appearance of a lapped seam or (b) two lines of stitching, one close to the seam line and the other $\frac{1}{4}$ inch away, to give the appearance of a flat-felled seam. (See page 266.)

Slot seam. A plain seam top-stitched on both sides of the seam line to prevent sagging or stretching or for decoration. To make a slot seam, press the seam open, and stitch from the right side of the fabric on each side of the seam line and close to it. (See page 511.)

Lapped seam. A variation of a top-stitched seam. To make a lapped seam:

1. Staystitch the upper layer to mark the exact turn line and to reinforce curves and corners which require clipping.
2. Turn the edge under on the stayline and pin, with pins perpendicular to the edge.
3. Press the folded edge. On curved edges, clip to the stayline or cut out wedges to make the seam allowance lie flat.
4. Mark the seam line on the under layer with machine basting.

5. Place the fold of the upper layer along the line of machine basting on the under layer, and pin.
6. Stitch as close to the folded edge as possible to keep the stitching inconspicuous, or stitch farther from the edge for a decorative effect.
7. Add a second row of stitching if desired for a tailored or a welt effect.

Welt seam. A plain seam with the addition of top stitching on one side of the seam line.

To make a welt seam on straight edges, stitch a plain seam, press both seam allowances in the same direction, and top-stitch on that side.

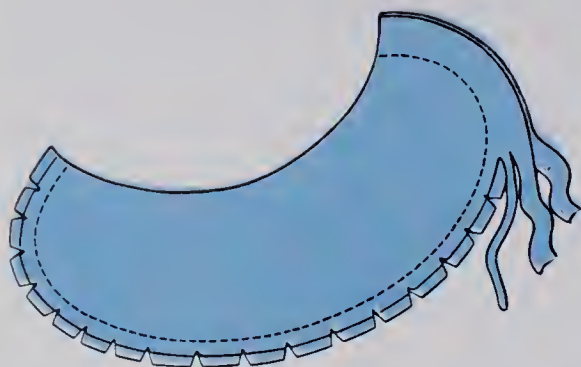
To make a welt seam on curved or intricately shaped edges or when matching plaids:

1. Staystitch, turn under the seam allowance, and press as for a lapped seam.
2. Place in position and pin.
3. Slip-baste (page 272).
4. Turn to the wrong side and stitch as a plain seam.
5. Top-stitch the desired distance from the seam line.

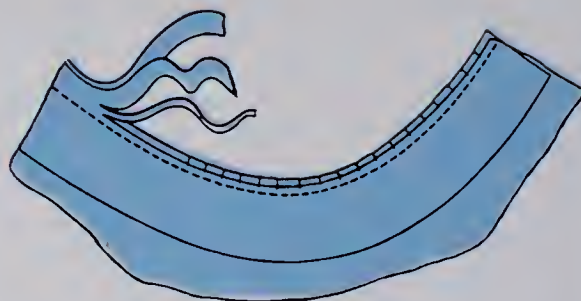
Corded seam. A plain seam with folded bias or covered cord inserted between the two thicknesses of the garment fabric as a decorative feature. (See page 266.)

Mock French seam. For curved seams on sheer fabric a mock French seam may be desirable. It may be made in two different ways: First make a plain seam and then either (a) stitch the two seam allowances together $\frac{1}{4}$ inch from the seam line and trim, leaving $\frac{1}{8}$ to $\frac{1}{16}$ inch of fabric beyond the second line of stitching, or (b) trim the seam allowances if too wide, turn the edges in toward each other, and stitch them together close to the folded edges. (See page 266.)

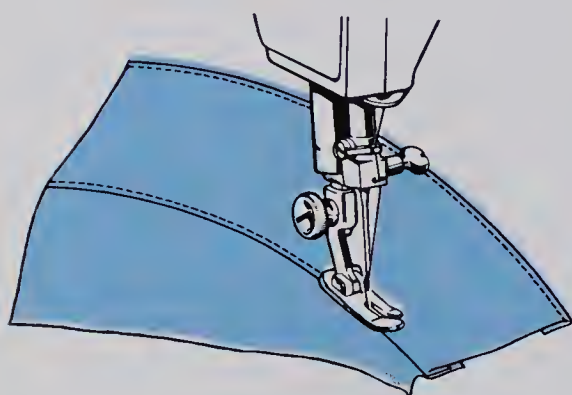
VARIATIONS OF PLAIN SEAMS



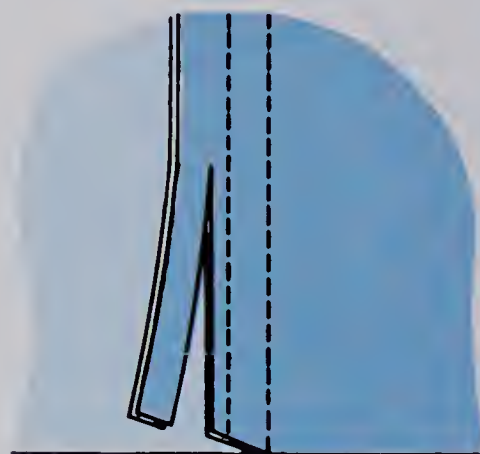
Outward curved seam



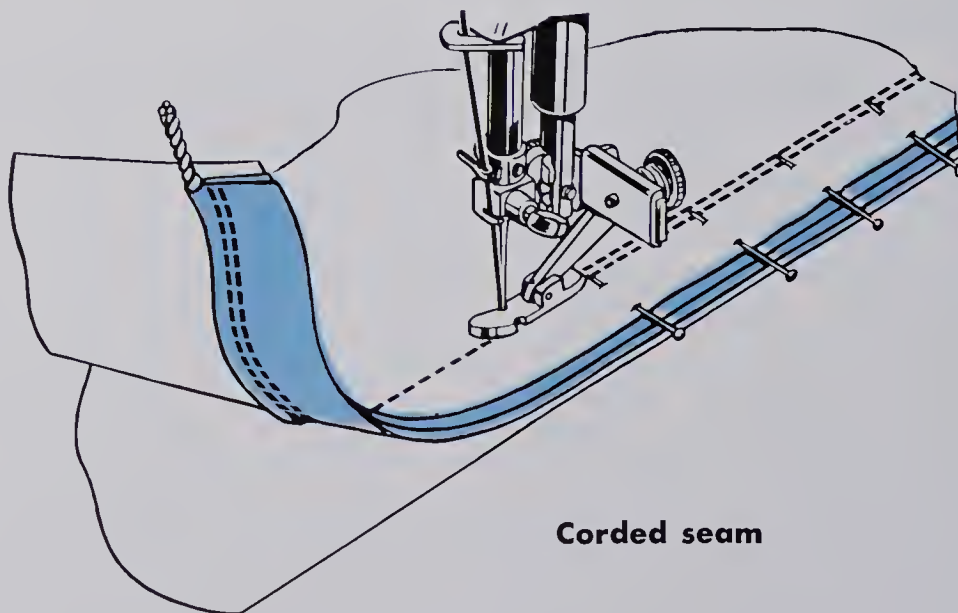
Inward curved seam



Top-stitched seam



Mock French seam



Corded seam

For directions on making variations of plain seams, see chart on pages 264 and 265.

HOW TO MAKE ENCLOSED SEAMS

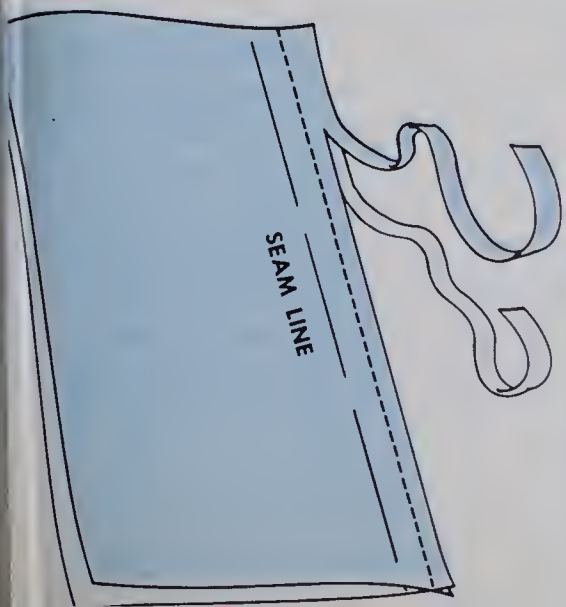
French seam. French seams are strong and will not ravel. Actually, a French seam is a seam within a seam, so it is not desirable on heavy or bulky fabric. It is practical for sheer fabrics and children's clothes which will be laundered frequently and given hard wear. French seams cannot be used successfully on curved lines such as armholes. To make a French seam:

1. Make a plain seam on the right side of the fabric, stitching on a line $\frac{1}{4}$ inch from the seam line in the seam allowance. The distance of this stitching from the seam line determines the width of the finished seam.
2. Press the seam open.
3. Enclose the seam in the following way:
 - a. Trim the seam allowances, holding the two together, to slightly less than $\frac{1}{4}$ inch.
 - b. Fold the right sides of the fabric together with the stitching exactly on the fold line.
 - c. Press, and pin or baste if necessary.
 - d. Stitch on the seam line. This should make the finished seam no wider than $\frac{1}{4}$ inch.

Flat-felled seam. A flat-felled seam is durable and has a tailored appearance. It is most

frequently used on women's tailored garments, play clothes, and boys', men's, and children's clothing. Though it is difficult to make a flat-felled seam on a curve, it can be successful if made carefully. Except on heavy fabrics, a finished flat-felled seam should be no more than $\frac{1}{4}$ inch wide. Because it is on the right side of the garment, a flat-felled seam must be made with extreme accuracy. (See illustration on page 268.)

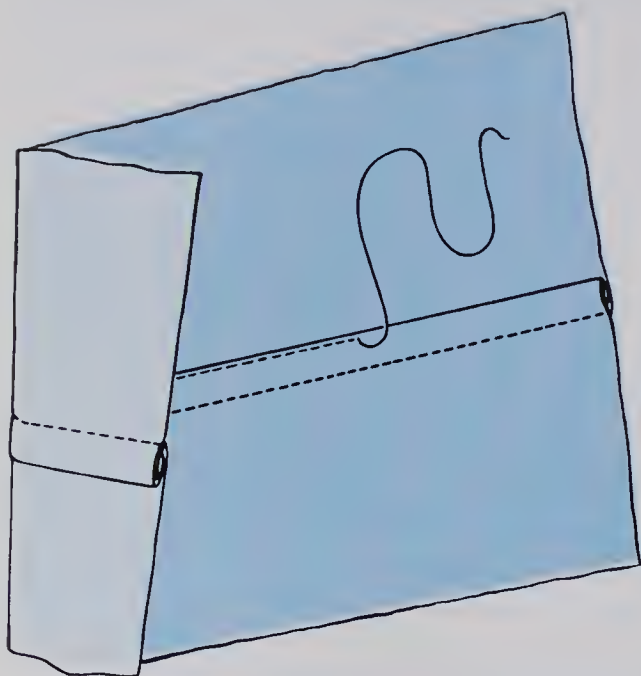
1. Make a plain seam on the RIGHT side of the fabric, stitching on the seam line.
2. Press both seam allowances in the same direction, pressing across the seam to keep the fabric flat and to avoid pressing a pleat in the under side.
3. Enclose the seam in the following way:
 - a. Trim the lower seam allowance to a scant $\frac{1}{4}$ inch and the upper seam allowance to $\frac{3}{8}$ inch.
 - b. Open the garment out on the table, and lay the seam flat.
 - c. Turn under the edge of the wider (upper) seam allowance $\frac{1}{8}$ inch, folding it over the narrow (under) seam allowance, and crease the fold.
 - d. Pin, placing pins perpendicular to the folded edge with heads out for easy removal when stitching.
 - e. Stitch very close to the folded edge.



A FRENCH SEAM

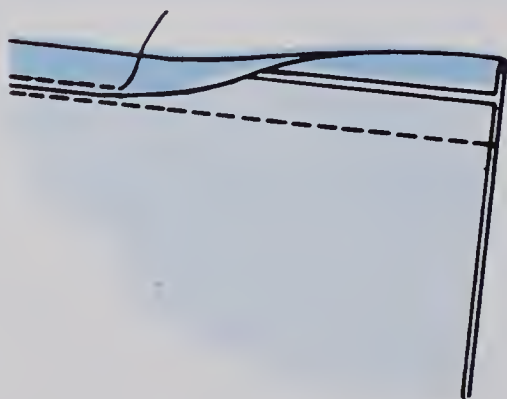
The French seam is one type of enclosed seam used for strength and to prevent raveling.

A FLAT-FELLED SEAM



The flat-felled seam is another type of enclosed seam used where a tailored appearance is desired. (See chart on page 267.)

A SELF-BOUND SEAM



Enclosed seams. Enclosed seams are seams that have the seam allowances concealed. Some plain seams are enclosed in the construction processes, as the seam of a collar, cuff, or facing. Others are enclosed in the making of the seam, as in the French and the flat-felled seams. (See chart on page 267.)

Cutting and Joining Bias

Bias is a diagonal across the grain of a fabric. True bias is the diagonal of a perfect square—that is, it makes a 45-degree angle with the lengthwise and crosswise threads. Because bias is rather elastic, it makes an excellent finish for curved edges. It is most frequently used to make either facing or binding for a curved edge.

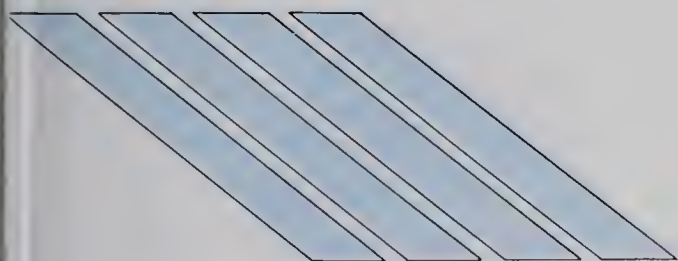
When used to finish an edge that lies flat on one side of the fabric, a bias strip serves as a facing. It may be narrow or wide, but the narrow is easier to apply. When used to finish an edge for a decorative effect, one-half the width of the binding shows on each side of the fabric. Bias binding may be made of a color or fabric which contrasts with that of the garment. For directions on cutting and joining bias strips, see illustrations on opposite page.

The self-bound seam is a variation of an enclosed seam that is particularly attractive on any garment of sheer fabric or on unlined jackets of lightweight fabric. To make a self-bound seam: (1) Make a plain seam on the wrong side of the fabric, stitching on the seam line. (2) Enclose the seam by (a) trimming one seam allowance to about $\frac{1}{8}$ inch, (b) turning under the edge of the wide seam allowance a full $\frac{1}{8}$ inch, (c) bringing the folded edge down over the trimmed edge to the stitching line, and (d) stitching the folded edge close to the seam-line stitching.

TO CUT AND JOIN BIAS STRIPS



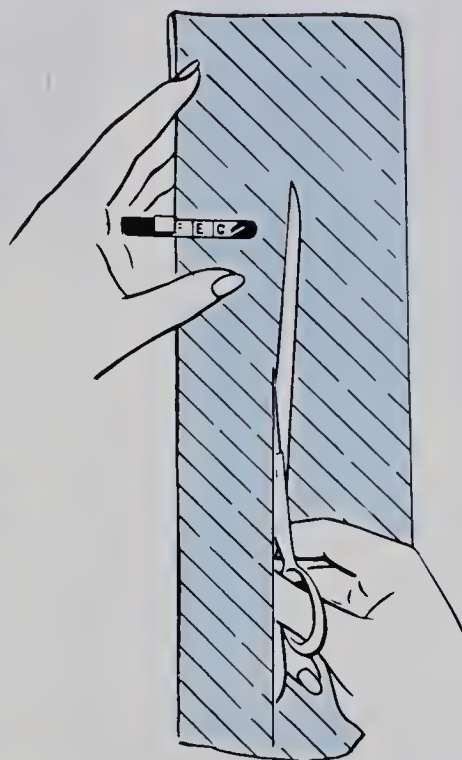
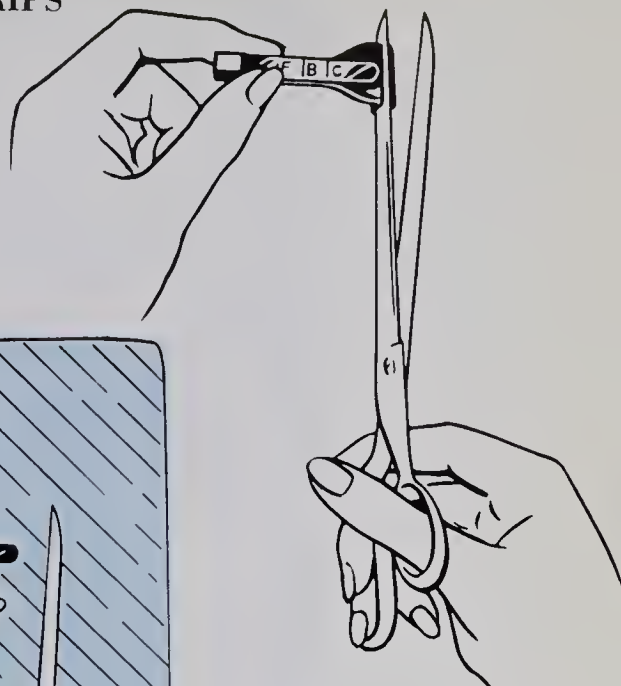
A



B

To cut bias strips, fold a piece of fabric so that the crosswise threads lie on top of the lengthwise threads, and press the crease as in A. Using the crease as a guide line, measure and mark the width of the strips desired

by a series of lines parallel to the crease and an equal distance apart. Cut on the marked lines as in B. The ends of the strips should be on a lengthwise thread to make them ready for joining. A strip gauge may be used to measure and cut narrow strips of bias at the same time as in C.



C



D



E

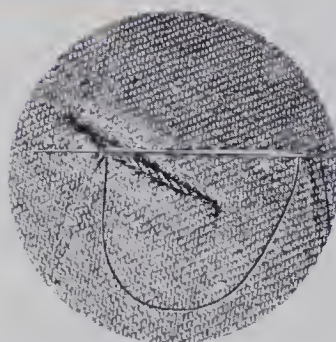
To join bias strips for a binding or facing, lay the strips side by side, right sides up, making sure all ends slant in the same direction as in B at top of page. Then place the strips together, wrong side out, with one on top of the other with the ends even and the seam lines keyed at the edge of the strips as in D. Pin on the seam line and check from the right side to be sure that the long edge is a continuous line. Stitch as in D. Press the seam open with the strip lying out flat as in E.

To join bias strips for an interfacing, or cushioning strip, lay the strips out flat, end to end, right sides up, and overlap the ends $\frac{1}{2}$ inch with the edges even. Stitch the strips together $\frac{1}{4}$ inch from the cut end. Press the stitching flat.



10

Sewing by Hand



IN THE instructions for making garments, the emphasis in this book is largely on machine sewing. However, it is occasionally desirable to use hand sewing. The few techniques of hand sewing are basic and should be learned so that they can be done quickly. They may be needed either on a garment which is being constructed or on a finished garment which needs repair or alteration, such as adjusting a hem, taking in a seam, or securing or replacing fasteners.

Basic Techniques of Hand Sewing

The basic techniques which you need to know are included in this chapter. Each of these may best be learned through practice.

The directions given here are for right-handed persons. If you are left-handed, always use the opposite of the hand indicated. You

will also find it helpful to place a mirror beside each diagram and next to your teacher's hands as she demonstrates any hand sewing. The reflection gives the exact position for the work and the hands of a left-handed person.

Threading needle. As in machine stitching, select a needle of the size that is suitable for the thread being used. (See table on page 240.)

To thread a needle, measure a length of thread about the length of your arm, or from 20 to 30 inches long. Then cut the thread at an angle with sharp scissors. This makes a clean, sharp end which passes through the eye of the needle easily. Now, with this sharp end of the thread that was cut from the spool, thread the needle by holding the needle in the left hand and pushing the end of the thread through the eye with the right hand.

Knotting thread. The end of the thread which should be knotted is the end which was cut from the spool and threaded through the needle. If a double thread is needed, hold the two ends of the thread together as you make the knot. Wrap the end of the thread around the first finger, going around just once until it crosses. Then roll the thread to the tip of the finger with the thumb. Now pull the loop down to the end of the thread with the nail of the middle finger, thus making a knot.

Using thimble. The thimble is worn on the middle finger of the hand with which you sew. It should fit comfortably. It is a good idea to practice using the thimble and needle without any thread in the following way until you find you can do it with ease.

Holding the needle lightly between the thumb and first finger, with the middle finger bent enough to allow the side of the thimble to touch the end of the needle, push it with the thimble as far as it will go. Bring the forefinger of the left hand to meet the point. Now rest the point of the needle lightly on the first finger of the hand not used to hold the needle when sewing. Move the fingers forward to the point of the needle again.

Sewing on fabric. Holding the thimble and needle in the correct position in the right hand and the fabric in the left hand, follow these directions for sewing:

Hold the fabric over one or two fingers of the left hand, using the thumb and other fingers to hold it in place. Then insert the point of the needle at the cushion of the first finger of the left hand, parallel to the edge of the fabric. Now take a stitch, or several stitches, by pushing the needle through the fabric with the thimble. Pull the needle out of the fabric with the first finger and the thumb of the right hand.

Holding fabric. When making ordinary basting stitches, running stitches, and other

similar stitches, hold the fabric with the seam uppermost and the bulk of the fabric in your lap or on a table. Hold the fabric so that you sew from right to left.

When making hemming stitches, hold the fabric over the end of the left forefinger with the edge to be hemmed near the tip. Hold the fabric in place with the thumb and second finger.

Securing stitching. To secure a line of hand stitching, take several small stitches, one on top of the other. They should be made on the underside in an inconspicuous place. A line of hand stitching may be started in the same way when it is not desirable to use a knot.

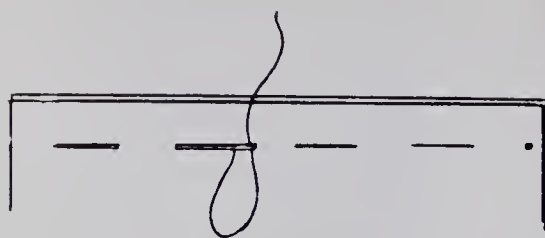
Making Hand Stitches

There are two kinds of hand stitches—temporary and permanent. Temporary stitches include hand basting and tailor's tacks. Permanent stitches include running stitch, hemming stitches, and whip stitch.

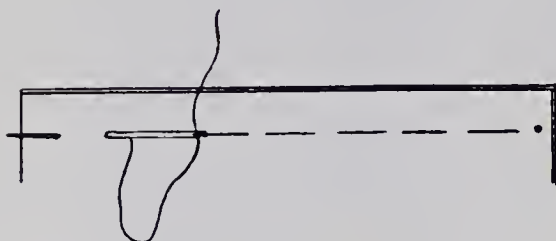
Skill in the techniques of hand sewing is needed in making repairs or alterations and for finishing a garment, as in pick-stitching a hem with a clean-finished edge.



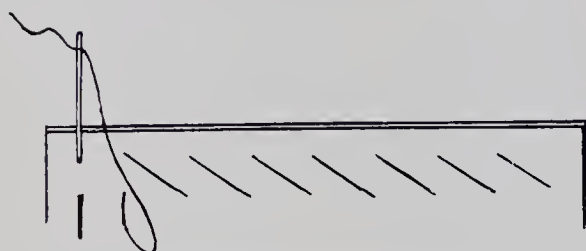
BASTING STITCHES



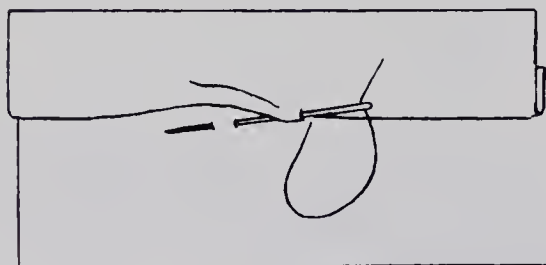
Even basting



Uneven basting



Diagonal basting



Slip basting

Hand basting is a row of long stitches used as an aid during the construction of a garment and removed when the permanent stitching has been done. There are four kinds of hand-basting stitches, each of which has a particular purpose. For the uses of each and directions for making them, see chart at right.

Courtesy Vogue Pattern Service

KINDS OF BASTING STITCHES

Even basting. The most commonly used temporary stitch for holding parts of a garment together for fitting, on curves, or where one piece is eased to another. In even basting, the stitches are the same size on both sides of the fabric and made from right to left.

Uneven basting. Used to make guide lines, to hold a hem in position, to mark center lines, and to indicate the location for pockets, trimmings, etc. Uneven basting must be done one stitch at a time—a long stitch on the top of the fabric and a short stitch on the underside. It is done from right to left.

Diagonal basting. Used to hold two pieces of fabric together and to prevent either one from shifting its position. Diagonal basting is most frequently used in making tailored garments, on linings and interlinings, and on the edges of pockets and buttonholes while the garment is being constructed. Keeping fabric flat, mark from right to left and make slanting stitches about $\frac{3}{4}$ inch long from $\frac{1}{4}$ to 1 inch apart. This produces a long slanting stitch on the upper side and a short vertical stitch on the underside.

Slip basting. Used when it is necessary to baste from the right side, as when matching designs in a fabric or joining intricately shaped seam lines. To do slip basting: (1) Turn under the seam allowance on one side of the seam. (2) Place the turned edge along the seam line of the adjoining section. (3) Pin at right angles to the seam line. (4) Slide the needle inside the fold, taking a $\frac{1}{4}$ - to $\frac{1}{2}$ -inch stitch. (5) Push the needle down through the under layer for a second stitch. (6) Return the needle to the upper layer, keeping it inside the fold. The needle is never brought through the upper surface of the top layer.

Temporary Hand Stitches

Stitches that are removed when the garment is completed are referred to as temporary stitches.

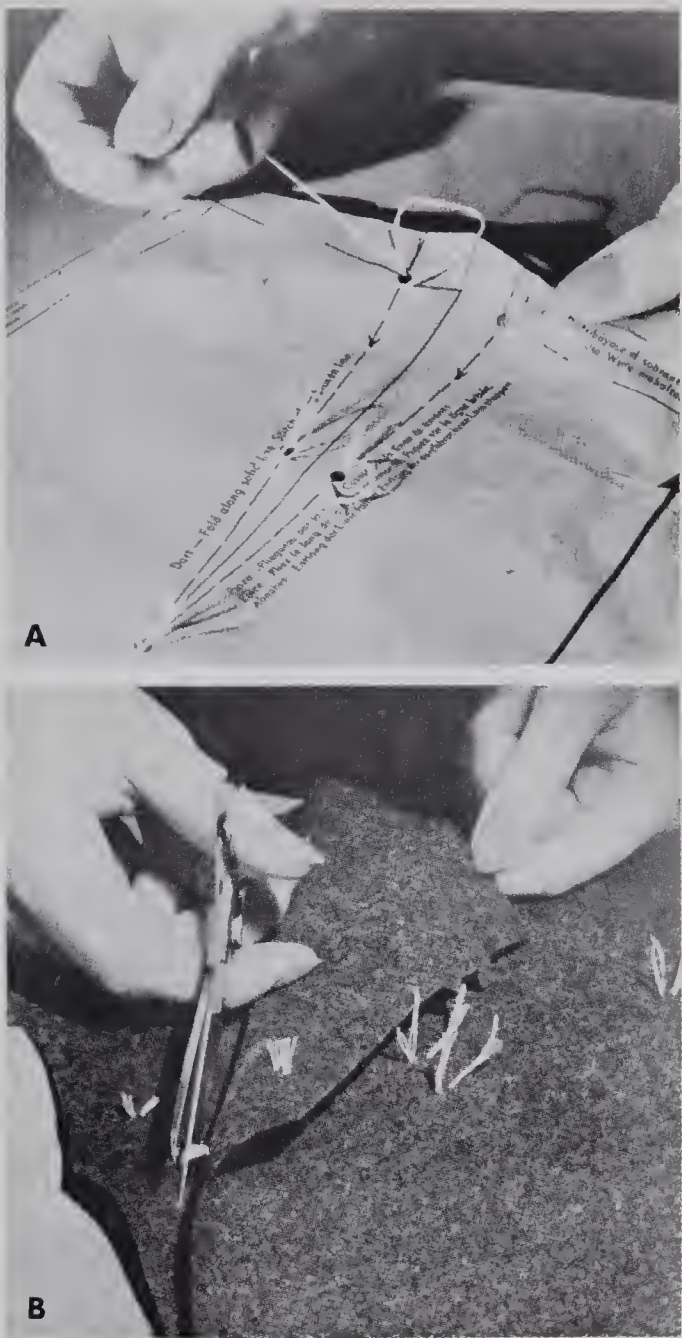
Basting. Hand basting should be done with a long slender needle and thread of contrasting color, so that it will be easy to see when removing. However, white thread should be used on white and light pastel-colored fabrics to prevent lint from colored thread sticking in the weave of the fabric.

To prevent the basting from being caught in the machine stitching, it should be placed close to, but not on, the stitching line. A single thread with a knot at the end should be used, and the line of basting should be secured at the end, either with a couple of stitches, one on top of the other, or arranged to form a cross stitch. All bastings should be removed as soon as they have served their purpose. If they are left in, they prevent proper opening and pressing of seams. Avoid pressing over bastings, as it might leave an imprint on the fabric which sometimes is difficult to remove. When removing bastings, always cut off the knot at the end of the thread, and clip a stitch every three or four stitches. Tweezers are an aid in removing basting threads.

There are four kinds of basting stitches. (See the drawings and the chart on the opposite page.)

Tailor's tacks. Construction markings on the units of a garment may be indicated by tailor's tacks while the pattern is still pinned on. Tailor's tacks take longer to make than marking with tracing paper and wheel and are likely to be less accurate. On some sheer, heavy, napped, or pile fabrics, you may prefer to use tailor's tacks. The tacks can be made through one or two layers of fabric. Soft cotton thread, such as darning cotton, stays in place better than smoother threads. To make tailor's tacks, use a double thread about 30

TAILOR'S TACKS



Courtesy Simplicity Pattern Co. Inc.

Tailor's tacks are a temporary hand stitch used to transfer construction markings to sheer, heavy, napped, or pile fabrics. For directions, see text at left and page 274.

- inches long without a knot, and follow these directions with the illustrations above:
1. Take a small stitch on the marking line or through a perforation, being careful to leave the end extending about 1 inch.

2. Draw the thread through, leaving a loop a little shorter than the thread end.
3. Make a second stitch, carrying the thread along the marking line or to the next perforation.
4. Repeat, making a series of loops, with sufficient thread extending between for two ends as in A.
5. Clip the threads which form the loops and those between the loops.
6. Remove the pattern carefully, after all tacks have been made and after slitting the pattern with the point of a needle or pin, if it is a printed pattern, to avoid tearing it.
7. Separate the two thicknesses of fabric carefully, and cut the threads between them as in B.

Permanent Hand Stitches

Stitches that remain in the fabric after the garment is completed are referred to as permanent stitches. (See drawings on page 275.)

Running stitch. The small, even stitch known as the running stitch is used for hand-made seams, etc. A back stitch will strengthen the stitching. To make the running stitch, work from left to right as follows:

1. Take a small stitch in the fabric, leaving the needle in the fabric.
2. Hold the fabric taut between the thumb and first finger of each hand. Leave about an inch of fabric between the two hands.
3. Insert the needle in the cloth, holding it close to the point, and weave it in and out quickly as you push with the thimble finger.
4. Progress to the left, shifting your hands and allowing the stitches to push off the eye end of the needle so that the thread need not be drawn through until the line of stitching is complete.
5. Secure stitching with several stitches, one on top of the other, or with a back stitch.

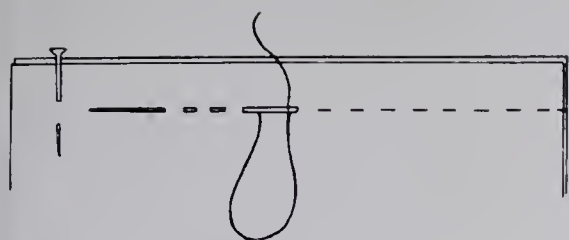
Hemming stitches. There are a variety of hemming stitches. (See chart on page 276.) They are used for attaching hems to garments, but they are also used for many other purposes. Hemming should be done with a fine needle and with thread that matches the fabric. The stitches should be small and spaced closely enough together to hold the hem securely but not so closely that they will draw or be conspicuous on the right side.

Make stitches about $\frac{1}{2}$ inch apart on skirt hems that are wide but about $\frac{1}{8}$ inch apart on hems that are narrow and on the underside of bindings, skirt bands, etc. Keep the garment on the table, and hold the hem with the wrong side up. Usually hemming progresses from right to left. Place the hem over the first two fingers, holding it down with the third finger and thumb. Hem toward you with the needle slanted toward the left shoulder. After hemming a few inches, pin the finished portion to a cushion, or anchor it with a weight, to hold the fabric taut. This makes the hemming easier and faster. Use knotted thread or two or three stitches, one on top of the other, at the beginning and a back stitch or several tiny stitches, one on top of the other, at the end.

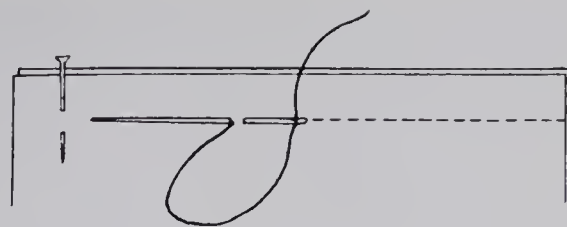
Whip stitch. The stitch used to join two finished edges together and for attaching a lining to a coat is called whip stitch. Short stitches are made close together from right to left. The needle is inserted from the back of the fabric, pointing it to the left shoulder, and is brought through the fabric each time a stitch is taken. A variation of the whip stitch is the overcast stitch, which is used to prevent raveling of the seam allowance. Overcast stitches are longer and are placed farther apart than whip stitches. They may be made through one or more thicknesses of fabric. Overcast stitches are made in the same way as whip stitches except that several stitches may be placed on the needle by winding the needle

(Continued on page 278)

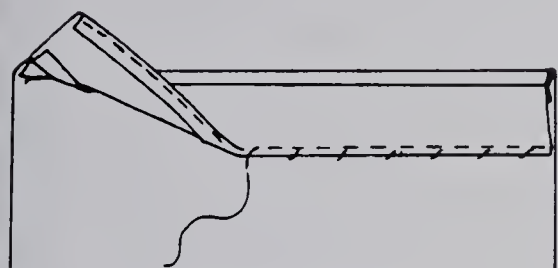
PERMANENT HAND STITCHES



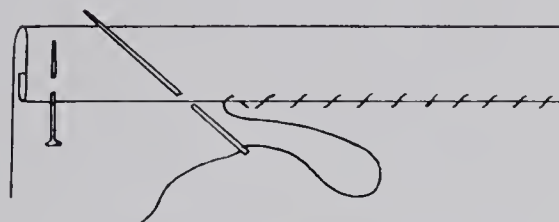
Running stitch



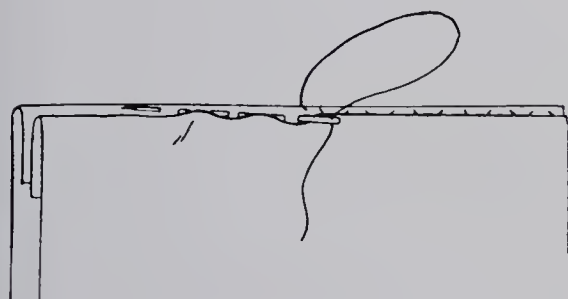
Back stitch



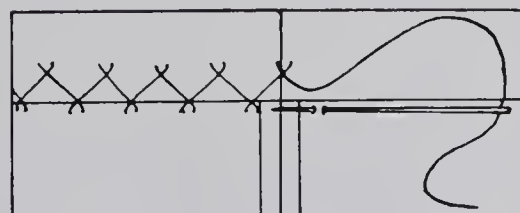
Vertical hemming



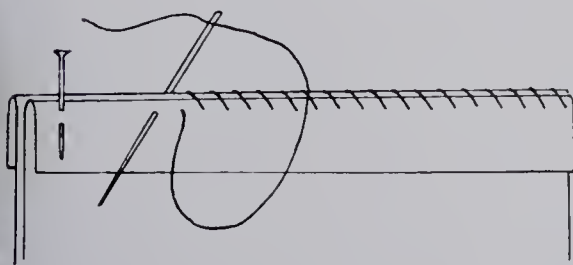
Slant hemming



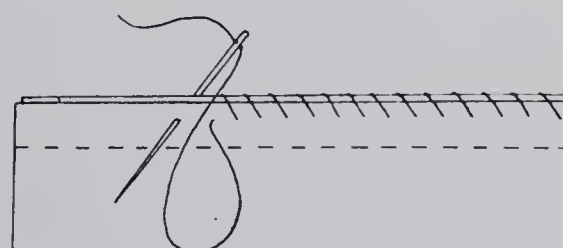
Slip stitch



Catch stitch



Whip stitch



Overcasting

Permanent hand stitches remain in a garment after it is completed. For the uses of each and directions for making them, see page 274 and the chart on pages 276 and 277.

KINDS OF HEMMING STITCHES

Pick stitch. The least conspicuous of the hemming stitches because the stitches are placed between the hem and the garment and are not rigid, the pick stitch is really a running stitch between two layers of fabric. After some practice, it can be done more quickly than any of the other hemming stitches. It may be used on hems that are clean-finished, finished with a tape, or pinked. (See illustrations on pages 271 and 278.) In tailored garments the stitches may be long, and the looser the stitches, the more invisible they will be. To make pick stitches:

1. Hold the garment with the wrong side toward you and the outer edge of the hem up.
2. Turn the hem back on the garment, making a fold of the garment at the top of the hem.
3. Secure the thread in the top edge of the hem.
4. Pick up a stitch in the fold of the garment, catching a thread or two of the fabric, and about $\frac{1}{4}$ inch away pick up a stitch near the top edge of the hem along the line of stitching.
5. Repeat until the hem is finished, and secure the thread by taking several small stitches.

Vertical hemming. Used on firm edges which have been turned in or finished with seam binding, but not on raw or pinked edges. The stitches which are visible are short vertical stitches, perpendicular to the edge of the hem. Long stitches which carry the work forward are almost entirely concealed under the edge of the hem. To do vertical hemming:

1. Secure the thread beneath the hem, bringing the thread up through the edge of the hem.
2. Take a tiny stitch in the garment, parallel to the hem and directly opposite the point where the thread comes up; bring the needle up through, and very close to, the edge of the hem about $\frac{3}{8}$ inch away, slanting the needle toward your left shoulder.
3. Repeat until the hem is finished, and secure the thread by taking several small stitches under the hem.

Slant hemming. The most durable of the hemming stitches when the stitches are placed close together; but when the stitches are not close together, long threads are exposed that can be easily broken. For this reason and because the close stitches are strong and hold the fabric securely in place, slant hemming is likely to be quite visible from the right side. Therefore, slant hemming is best for places where the stitches can be concealed, such as on the edge of a band, bindings, collars, and cuffs, where there are several thicknesses of fabric along the line of stitches that fasten the edge down. To do slant hemming:

1. Secure the thread in the hem, bringing it through the folded edge of the hem.
2. Take a stitch, catching a few threads of the garment, close to the folded edge of the hem and slightly in front of the point where the thread came out. Slant the needle forward and to the left just enough to catch the hem edge.

KINDS OF HEMMING STITCHES (CONT.)

3. Repeat, keeping the stitches $\frac{1}{8}$ to $\frac{1}{4}$ inch apart, depending upon the fabric and the location of the hem. Keep the stitches tiny, and avoid making them more than $\frac{1}{4}$ inch apart. Secure the last stitch by making several stitches, one on top of the other.

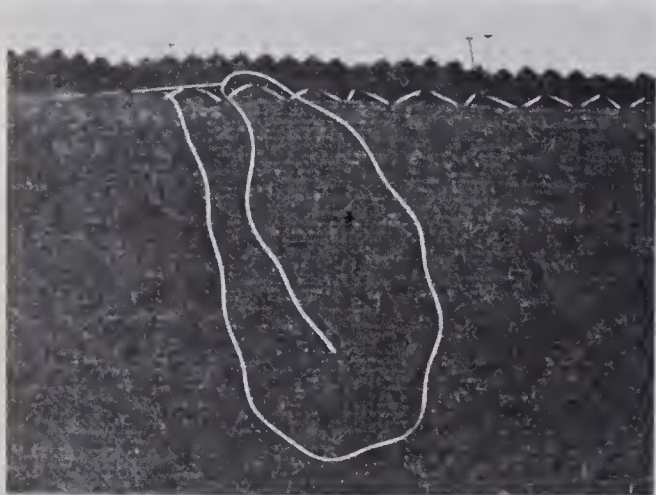
Slip stitch. Used where both sides of the hem show or for holding two folded edges together. The slip stitch is made in almost the same way as the vertical hemming stitch, except that the thread between stitches is hidden in the fold along the hem and thus takes more time to make. However, with some practice, both parts of the stitch can be made at the same time. To do slip stitching, proceed as follows:

1. Hide the knot by inserting the needle in the opposite direction from that in which you plan to sew and under the fold, bringing the needle out at the edge of the fold.
2. Take a tiny stitch in the garment opposite the point where the thread leaves the fold, keeping it very close to the fold and parallel to the hem.
3. Insert the needle in the fold of the hem exactly opposite the point where the thread comes out, and slip it along the fold, bringing it out about $\frac{1}{4}$ inch away, unless a longer or shorter stitch is desirable.
4. Repeat until the row of stitches is complete, being careful not to draw the thread too tight. Secure the thread inside one fold.

Catch stitch. Particularly well suited to stretchy fabrics, such as jersey and other knits, because it allows plenty of "play" between the two layers of fabric. It can also be used on other fabrics when the hem is a single thickness—pinked, finished with seam binding, or raw. In the making of the catch stitch, the hemming progresses from left to right. Slant the needle toward the left shoulder, as in other hemming, although the work progresses away from you. Place the hem over the fingers, holding it down with the thumb and third finger, and then follow these directions:

1. Secure the thread in the hem, and then bring it out through the hem close to the edge.
2. Take a tiny back stitch in the garment, being careful to pick up only a few threads and making it parallel and very close to the edge of the hem and about $\frac{1}{4}$ inch to the right of the point where the thread comes out. This distance should be determined by the weight and raveling quality of the fabric and the amount of strain there will be on the hem.
3. Take a second stitch in the hem edge, progressing to the right and forming a slanting thread from hem edge to garment.
4. Continue in this zigzag fashion, taking a stitch in the garment and then in the hem edge.
5. Secure the thread by taking several stitches, one on top of the other. Bring the thread out between the hem and the garment, and cut the thread close to the fabric.

PICK STITCH



John Sheffield Chapman

Pick stitch is a hemming stitch that holds two layers of fabric together. It may be used on a hem with tape, as at the top, or on a pinked hem, as at the bottom, when the hem is to be as inconspicuous as possible. (See also page 271.)

around the edge of the seam allowance. Then the thread must be drawn up loosely, so that the cut edge will flatten out.

Attaching Fasteners

Fasteners, whether buttons and buttonholes, hooks and eyes, snaps, thread loops, or belt carriers, are attached after a garment is completed and has been given a final pressing.

Buttons. To make it possible to sew a button through two layers of fabric, an interfacing is sewed into the garment as it is constructed or a strip of selvage or seam tape is placed under the location marking to serve as reinforcement. Unless a small button is used as a stay on the facing of a jacket or coat and is sewed on with the same stitches as the button on the outside, the outside button should be sewn through the garment and the interfacing but not through the facing. Use thread that is strong but not too coarse for the fabric. Silk or heavy-duty mercerized thread is satisfactory for dresses and blouses, but buttonhole twist or linen thread should be used on suits and coats. It usually saves time to use a double thread. For directions for sewing on buttons, see opposite page.

Hooks and eyes. There is a wide size range of hooks and eyes. The smallest number, No. 00, is for lightweight fabrics; the largest number, No. 4, is for heavy fabrics; and Nos. 2 and 3 are for medium-weight fabrics. Black hooks and eyes are appropriate on black and dark colors, and silver, or "white," ones on white and light colors.

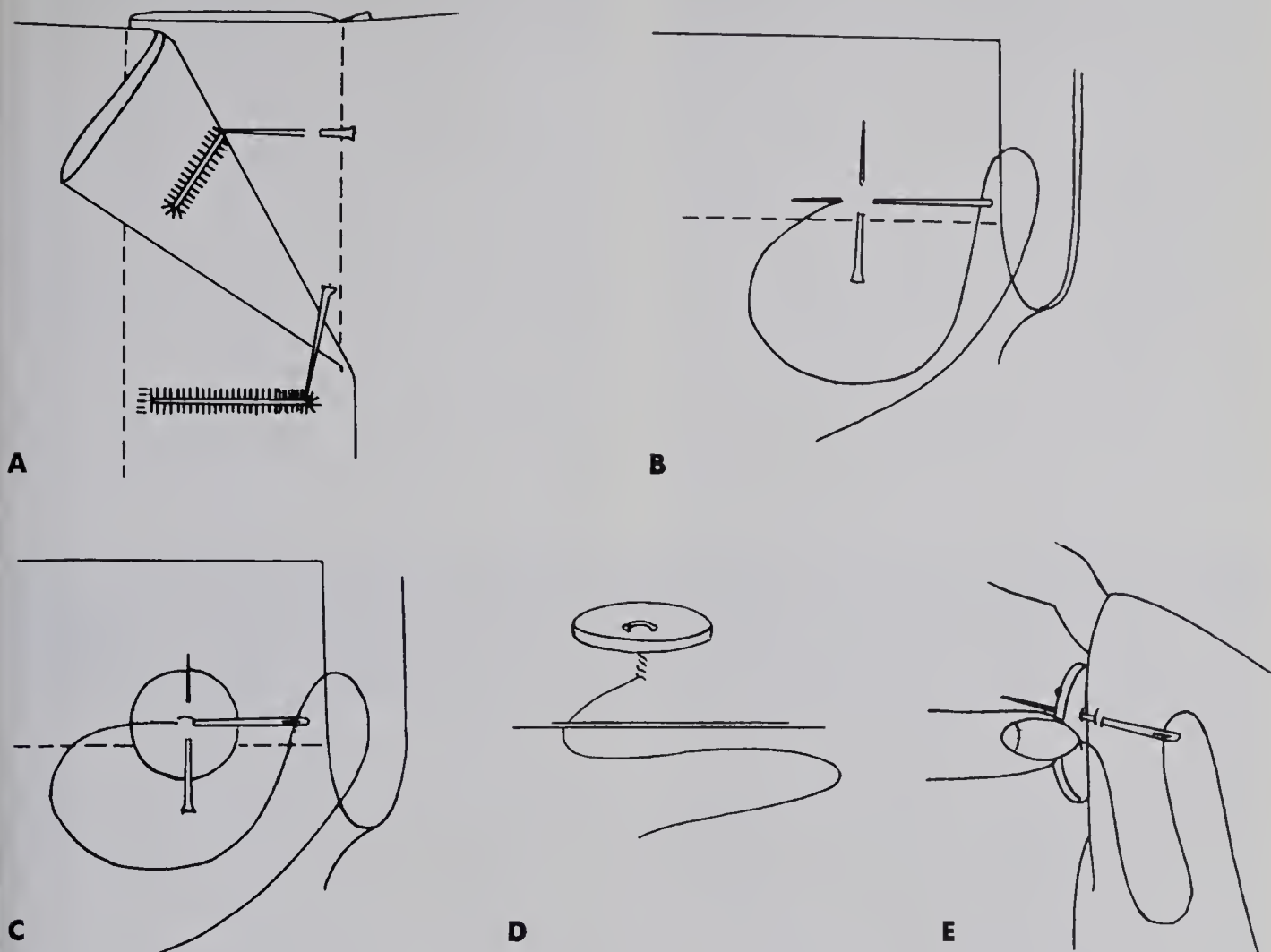
Most cards of hooks and eyes include loop, or rounded, eyes and straight, or bar, eyes. The rounded eyes are used in cases where the garment edges just meet, and the straight eyes, made either of metal or of thread (like small thread loops), are used in cases where the eye needs to be inconspicuous, such as on a closing that laps.

The thread should be heavy-duty mercerized or buttonhole twist, depending upon the weight of the fabric. It should have a knot at the end. For directions for sewing on hooks and eyes, see the chart on page 280.

Snaps. Snaps give a smooth closing, but they do not hold the closing as firmly as do hooks and eyes. For this reason snaps are not used where there is a great amount of

SEWING ON BUTTONS

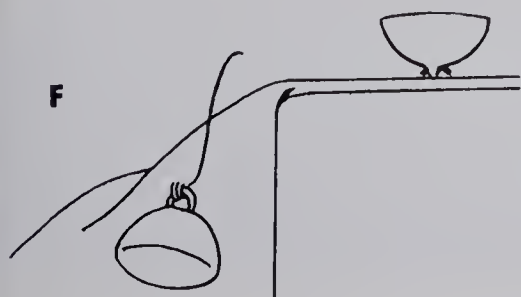
Buttons with holes



With opening edges lapped, locate the center of the button by placing a pin through the outer end of the buttonhole as in A. Take a stitch on the right side of the garment at the location of the pin as in B. Bring the needle up through one hole of the button and down through another, placing a pin under the stitch on top of the button to increase the length of the stitch as in C. After three or four stitches, bring the needle out between the button and the fabric. Remove the pin, and wind the thread around the stitches between the button and the fabric to form a shank as in D. Fasten the thread under the button. So the stitches will not show on the wrong side, hold the fabric over the finger as in E so the needle does not go through the facings.

Buttons with a shank

Mark the location for the button as in A. Anchor the thread at this point, and take enough stitches through the button shank and the fabric to secure the button as in F. Fasten the thread near the base of the shank or on the underside of the garment.



strain. They are sometimes used under buttons on fabrics that are sheer or that ravel easily, because buttonholes are not practical in such fabrics. In these cases the button is sewed on the right side of the garment over the snaps, which are used to close the opening.

The size of snaps varies from the smallest, No. 00, to the largest, No. 4. Black snaps may be used on black and dark-colored garments, and silver, or "white," ones on white and light-colored garments.

One part of the snap has a ball in the center and a smooth, flat base. The other part has an indented socket to clasp the ball. Some snaps have holes in the center as an aid in locating

them in the correct position. To attach snaps, follow the directions in the chart on the opposite page.

Thread loops. Instead of straight metal eyes, thread loops may be used to make a less conspicuous closing. They may also be used for very small buttons or when loops along a fold are desired. They are made with heavy-duty thread or buttonhole twist, depending upon the fabric. For durability, use double thread with a knot at the end. For directions, see chart on opposite page.

Belt carriers. Large thread loops may be used to keep a narrow belt in position. There are various ways of making belt carriers. They

HOW TO SEW ON HOOKS AND EYES

(See drawings on page 282.)

Hooks. Usually applied on the underside of the overlap, as on the end of a skirt band, in the following way:

1. Locate the hook exactly in the desired position.
2. Secure the thread with a small stitch on the underside of the garment so that it will be under the hook.
3. Sew several whip stitches through each eyelet, being careful not to go through to the right side of the garment.
4. Slip the needle between the two layers of fabric, and bring it out at the end of the hook; then take three or four stitches under the turned end of the hook so that it is held down firmly.
5. Secure the thread by taking several tiny stitches in the fabric or by a knot near one eyelet at the end of the hook.

Rounded eyes. Usually applied at the end of the underlap in the following way:

1. Locate the eye on the underside so that

the rounded end extends just beyond the edge of the opening or the end of a band opposite the hook.

2. Secure the thread with a small stitch on the underside of the garment so that it will be under the eye.
3. Whip-stitch around the eyelets.
4. Secure the thread by taking several tiny stitches or by a knot near one eyelet.

Straight eyes. Usually applied on the right side of the underlap away from the edge in the following way:

1. Locate the eye on the right side of the garment at the turned end of the hook, far enough back from the edge to give the correct lap.
2. Secure the thread with a small stitch on the right side of the garment so that it will be under the eye.
3. Whip-stitch around each eyelet.
4. Secure the thread by taking several tiny stitches or by a knot near one eyelet.

HOW TO SEW ON SNAPS

(See drawings on page 282.)

1. Sew the ball part to the overlap. Then with the closing pinned together, press with an iron on top of the snap to make an imprint of the ball on the underlap. Place a pin on the imprint to mark the location for the socket part of the snap.
2. Take a small stitch so that the knot in the thread will be directly under the snap.
3. Place snap in position. Then put the needle through one of the holes in the snap.
4. Make two to five whip, blanket, or buttonhole stitches in each hole of the snap, working from right to left and sliding the needle from one hole to another under the snap. Be careful not to let the stitches go through to the right side of the garment.
5. Secure the thread on the wrong side with a knot and a stitch under the snap.

may be made the same way as thread loops. (See chart at right.) Another easy method is given below. Place the carriers at the side seams, and use heavy-duty thread or buttonhole twist which matches the dress fabric. Make them about $\frac{1}{8}$ inch longer than the width of the belt. See drawings on page 282 and follow these directions:

Start the chain by securing the thread on the wrong side at a point half the width of the belt above the waistline seam, using a double thread which has been knotted and bringing the needle through to the right side as in A.

Make a chain by taking a tiny stitch through the garment and seam allowance and drawing up the thread to form a loop. Then make a series of chain stitches by reaching through the loop and drawing the thread through to

HOW TO MAKE THREAD LOOPS

(See drawings on page 282.)

Secure thread:

1. Bring needle out along edge of opening at a point where upper edge of button or curved end of hook will lie when garment is closed, being sure to conceal knot.
2. To further secure end of thread, make two stitches at this point over edge of opening.
3. Start loop by bringing needle through to right side on edge of opening at a point where button or curved end of hook will lie when garment is closed, and secure thread with two small stitches.

Make thread bar:

1. Carry the thread along the edge of the opening for a distance equal to the size of the hook or button being used.
2. Anchor the thread at this point with two small stitches as at the beginning.
3. Return to the first end with the needle, making all threads in the strand equal in length. Fasten the thread by taking two stitches, one over the other, or by a knot.
4. Blanket-stitch or satin-stitch over bar. Strengthen the end of the loop by catching the first and last stitches in the garment.

Fasten thread:

1. Hold the thread under the left thumb, and work from left to right.
2. Place the needle back of the bar and perpendicular to it.
3. Bring the needle over the thread.
4. Pull the stitch tight, forming a thread loop on the edge of the bar.
5. Repeat, keeping the thread loops close together and very even.

End the loop. Slip the needle between the two layers of fabric for $\frac{1}{2}$ inch, and pull it through to the wrong side. Cut the thread close to the fabric.

SEWING ON FASTENERS

Hooks and eyes



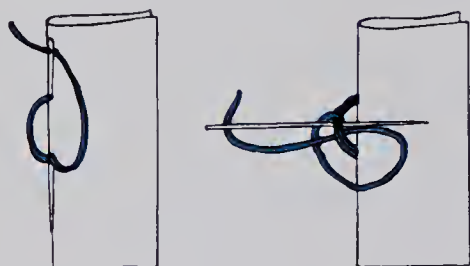
For directions, see chart on page 280.

Snaps



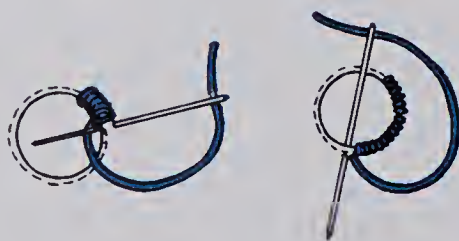
For directions, see chart on page 281.

Thread loops



For directions, see chart on page 281.

Eyelets



Courtesy Vogue Pattern Service

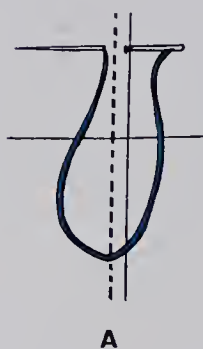
Eyelets may be made by either the blanket stitch (left) or the satin stitch (right). (See opposite page.)

form another loop as in B. Continue until the chain is the correct length. Now end the chain by bringing the needle through the last loop and pulling it up tight as in C.

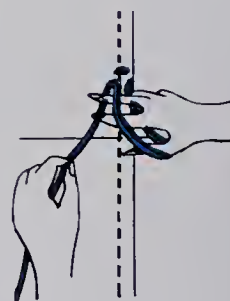
Secure the end of the chain by inserting the needle through the side seam of the garment, taking several back stitches through the seam allowance and tying the thread ends.

Lingerie-strap holder. Tape or thread can be used to hold lingerie straps in position. The opening should always be placed toward the neck. A fabric holder can be made by sewing one end of a short piece of ribbon or tape to the shoulder seam allowance of the

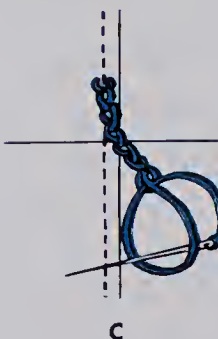
MAKING THREAD BELT CARRIERS



A



B

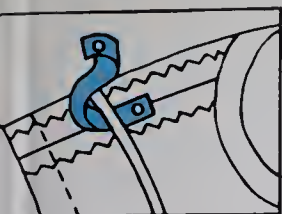


C

Courtesy Vogue Pattern Service

Belt carriers hold a belt in position. They may be made from fabric or from thread as shown here. For directions, see text on pages 280, 281, and above.

LINGERIE-STRAP HOLDER



Courtesy Vogue Pattern Service

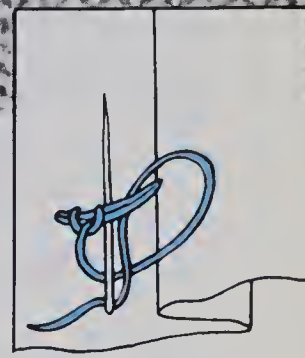
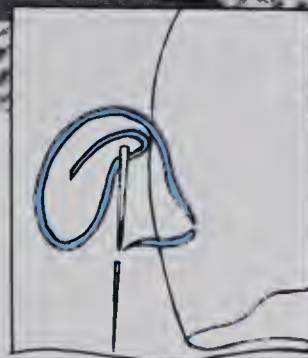
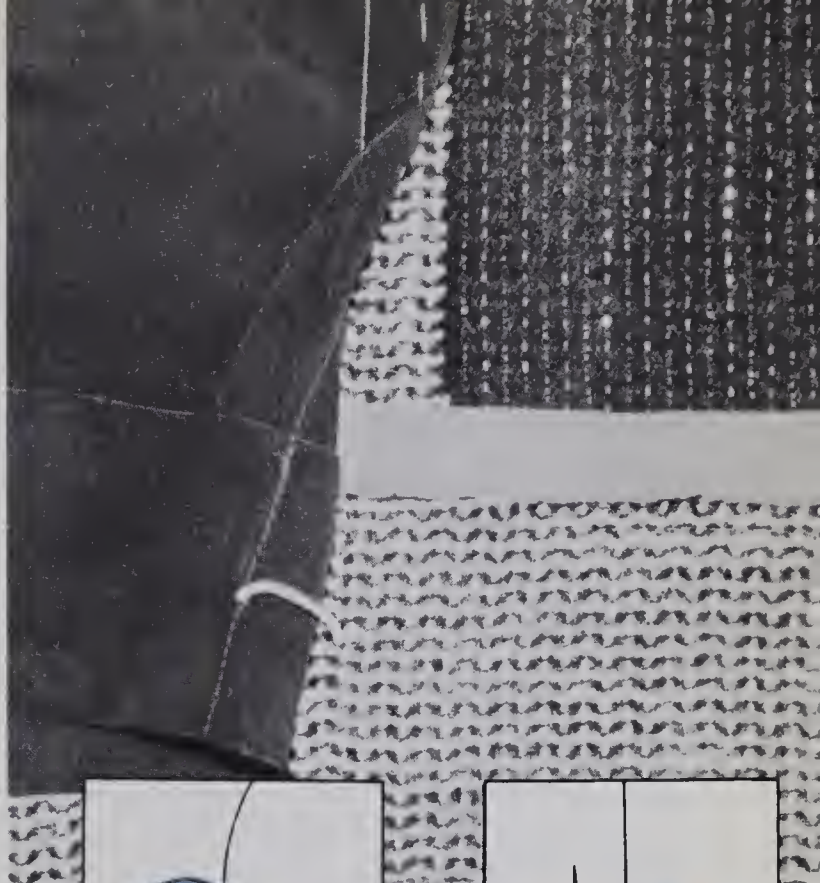
Lingerie-strap holders can be made from ribbon or tape, or they may be purchased with the snap already sewn on.

garment toward the neckline. At this end sew one part of the snap, and to the free end sew the other part.

French tacks. Inconspicuous thread loops attached to two units of a garment to hold them in place with some "play," or room for movement, are called French tacks. They are used to hold a separate collar to a coat, to hold up cuffs on sleeves, to hold belts to dresses, and on some overlapping sections of a garment. They are made in the same way as thread loops (page 281), except that each end is secured in a different piece of the garment. (See illustrations at right.)

Eyelets. Belts with prong buckles require eyelets. These may be metal eyelets, or they may be made by hand. Handmade eyelets are also used for inserting studs in a shirt or dress. All eyelets are made after the garment is finished. To make handmade eyelets:

1. Punch a hole through all thicknesses of the garment with a stiletto, a large darning needle, or an orangewood stick.
2. Place a row of small running stitches around the hole, if the fabric is loosely woven.
3. Work around the hole with buttonhole stitch, blanket stitch, or satin stitch, pulling the stitches tightly and inserting the stiletto



MAKING FRENCH TACKS

French tacks are used to join two units of a garment when it is necessary to have some "play" between them, such as the joining of the hem of the lining to the hem of a full-length coat. For directions on making, see text at left.

Courtesy Vogue Pattern Service

now and then. The purl of the buttonhole or blanket stitch should be set on either the inside or outside of the eyelet.

4. Shape the eyelet after it is finished by inserting and turning the stiletto several times.



Pressing As You Sew



"PRESS as you sew" must be a guiding principle if you want a custom-made look in the clothes you make. Only by pressing as you sew can you achieve perfection in the garment, for skillful pressing is as much a part of clothing construction as cutting and stitching. It is, therefore, a technique which must be understood, practiced, and mastered if you are to produce truly professional-looking clothes.

Pressing is the smoothing and shaping of fabric by an up-and-down lifting and lowering of the iron to bring pressure directly down on the area to be pressed, usually with moisture or steam. Frequently a pressing cloth, either damp or dry, is placed over the fabric being

pressed. The amount of pressure is controlled by the person using the iron.

Pressing differs from ironing, for in ironing a hot iron is pushed down firmly, directly on dampened fabric, and moved back and forth in long strokes. Pressing exerts pressure **DOWN** on the fabric; ironing carries pressure **ACROSS** the fabric.

All pressing should be done directionally—that is, the pressing should progress over the fabric in the direction of the grain. Directional pressing is as important to the finished garment as directional stitching is.

The importance of pressing in clothing construction cannot be stressed too strongly. Not

only will proper pressing do as much as anything else to assure the final success of your garment, but it will make sewing easier and will save time and energy. For maximum results, pressing must be done correctly and at the right stages in the making of your garment. Too little pressing, incorrect pressing, or too much pressing are all to be avoided, for they destroy the results of other careful work. Not enough pressing will result in a homemade look. Pressing which is not done correctly will spoil the shape and style of a garment. Excessive pressing may shrink out needed ease, destroy the beauty of the texture, or give a shine to the fabric.

The learnings in relation to pressing are, like the learnings of the techniques of sewing, a building process based on experience. Not everything that it is desirable to know can be learned on one or even several garments, but care and thought used in pressing will gradually build knowledge and develop skill which will enable you to eliminate the homemade look from your clothes and give them instead a custom-made look.

The several ways in which pressing helps in the making of clothing are given in the chart at the right.

The Kinds of Pressing

There are three kinds of pressing—underpressing, blocking, and top pressing. Any kind or all kinds may be used during the making of a garment and after it is finished. All are important parts of the Unit Method of Construction, and none should be neglected.

Underpressing. The pressing of a construction detail or of a unit from the wrong side, or **UNDERSIDE**, of a garment as it is being made or when it is completed is called underpressing.

To underpress a construction detail, such as a seam, a dart, or a pleat, press with the point

of the iron only, exactly on the line of stitching, and always in the direction in which the seam was stitched—with the grain of the fabric.

To underpress a unit, such as a collar, a facing, or a bodice front, press when the stitching on it has been completed and before the unit is joined to another. It is most efficient to lay a unit aside when it is finished until the unit to which it is to be joined is also completed and ready to be pressed. Then the underpressing of both units may be done on one trip to the pressing board with only one heating of the iron. This saves time, effort, and electricity.

HOW PRESSING HELPS IN CLOTHING CONSTRUCTION

1. Pressing removes wrinkles and creases from the fabric, as in the preliminary pressing before cutting.
2. Pressing may aid in straightening the grain of the fabric.
3. Pressing shapes a garment by creating shape, as in the blocking of the top of the hem.
4. Pressing more clearly defines shape that has been created with a construction detail, such as a dart or an ease line.
5. Pressing makes the construction processes easier, quicker, and more accurate.
6. Pressing decreases the amount of handling that is necessary and the need for basting.
7. Pressing maintains the original texture of the fabric, such as the luster of linen, the glaze of chintz, the soft nap of wool, or the crispness of cotton.
8. Pressing restores texture that has been destroyed by incorrect pressing or by the garment's being worn.
9. Pressing contributes to the finished appearance of the garment.



Courtesy Sunbeam Mfg. Co.

Pressing is an essential part of clothing construction. Skillful pressing will make sewing easier, will save time and energy, and will assure success in the finished garment.

The underpressing on an entire unit is done in the same way that it is done on a construction detail.

Blocking. Pressing which shapes the garment as well as smooths the fabric is called blocking. Ease is allowed in the construction to make the garment fit the rounded parts of the body, as the shoulder, bust, elbow, and hip. Blocking over a ham or cushion further shapes these curved areas. A hem is blocked by shrinking out the fullness at the upper edge to make the hem lie flat against the garment. The cap of a sleeve is blocked to shape before the sleeve is set into the armhole. A bias strip may be shaped to fit a curved edge. A garment may be given contour at the end of the dart.

Blocking is done in the direction of the grain from either the right or wrong side of the garment. The flat forepart of the iron is used, usually with steam.

Top pressing. Pressing from the right side, or TOP, of the garment, is called top pressing. The principal use of top pressing is in the final pressing of the garment, though some top pressing is done during construction, as in the blocking of a dart or a shoulder line. Directional pressing is as important in top pressing as in underpressing or in blocking. Top pressing must be done with light pressure to prevent impressions of construction details from showing on the right side of the garment. A pressing cloth is necessary on many fabrics to prevent shine.

The Uses of Pressing

Pressing is essential throughout the entire making of a garment—during the construction and after the garment is completed.

Pressing during construction. Pressing that is done during the making of a garment may be referred to as “construction pressing” and may include all three kinds of pressing at different stages of the work. First, pressing prepares the fabric. For example, before cutting, pressing smooths out the wrinkles, straightens the grain, and, sometimes, shrinks the fabric. Next, pressing aids in the construction of the garment. As the work progresses, there is a constant need for pressing. The various details must be pressed when the stitching is done, and the units must be pressed as they are completed before they can be joined together. And finally, pressing finishes the garment. After all construction processes have been completed, the garment must be given a final pressing. If all the details of the garment have been pressed carefully during the construction processes, little final pressing will be needed, but a small amount of light top pressing is usually desirable.

Pressing completed garment. The last process in making a garment ready for wear is the final pressing. It is also the last step in

following the rule of "press as you sew" and is as essential for giving a look of quality as the underpressing and blocking that were done during construction. Final pressing is mostly top pressing that is done from the outside of the garment. Proper direction is as important here as in the earlier pressing. Press only with the grain and protect the fabric with a pressing cloth when necessary. Don't spoil the effect of good work by careless top pressing. Avoid excessive pressing. When pressing an entire garment, start with the smaller parts, such as cuffs, collar, and sleeves, since these are less likely to wrinkle in further handling than the larger areas. The shoulder area or bodice should be pressed and allowed to hang off the

end of the board while the skirt is being pressed. As you proceed, move the pressed parts off the board so that they may hang free and not become wrinkled or re-dampened by the pressing cloth or the steam from the iron.

The re-pressing of a garment after wearing should follow this same general procedure.

The Equipment for Pressing

For satisfactory results in pressing, it is necessary to have the proper equipment and know how to use it correctly. Equipment for pressing is described in Chapter 8.

Equipment for pressing should be as complete as possible. The essentials for good pressing are not numerous; most of them may

When a complete garment is pressed, it should be placed right side out on the board with care to retain its original shape, and the fabric should be protected by a pressing cloth whether a steam or a dry iron is used.

Courtesy Sunbeam Mfg. Co.



RULES FOR PRESSING

Press as you sew. This means that when making a garment, you should press during each construction process. For example:

1. Underpress each construction detail.
2. Whenever possible, press sections of the garment while they are small and flat.
3. Block details, such as darts, on each unit before the units are joined.
4. Press all seams before they are crossed by other seams.
5. Use special techniques for specific details. (See pages 292–304.)

Test fabric for effects of pressing. Always test the effects of pressing on a sample of the fabric or on an inconspicuous part of the garment before you begin to press an unfamiliar piece of fabric. If the test result is not entirely satisfactory, find out what will correct the difficulty before proceeding with the pressing. The solutions for the more common problems are given in this chapter.

Arrange garment carefully. Place the garment over a flat or curved surface according to the way it will be worn, so that it will not be creased or stretched out of shape during the pressing.

Avoid excessive moisture. The pressing of most fabrics requires some moisture, but excessive

moisture will mark or spoil the texture of some. To avoid damage, use only enough moisture to remove wrinkles and creases from the fabric. Water may be applied directly to wash fabrics but will spot many silks and rayons. Steam is safer on all fabrics that are to be dry-cleaned.

Press with grain of fabric. Always press directionally, usually with the lengthwise grain, to keep the threads at right angles.

Lift and lower iron. In pressing, keep the weight of the iron in your hand, so that pressure on the fabric is light. Lift and lower the iron in an up-and-down motion rather than push it across the fabric as in ironing. Let the iron slide over the fabric only when the fabric will not stretch, as on firmly woven cottons, rayons, and linens.

Press on wrong side of fabric. Press as much as possible from the wrong side of the fabric. If some top pressing is needed, use a pressing cloth to prevent shine.

Never press over pins. Pressing over pins will on some fabrics leave marks that are difficult to remove, and the heads of the pins may scratch the iron. If pressing over basting cannot be avoided, press very lightly, remove the basting, and re-press.

be made or improvised at home. The first step is learning what is necessary; the next is providing as much as can be secured. Some pieces are essential and should be available for use in the making of even the simplest garments. Other items may be added as you progress to more difficult work.

The pressing equipment should be located

conveniently close to the sewing area, since pressing must be done at many stages during the making of a garment. Steps are saved if water for filling the steam iron and dampening the pressing cloths is kept near the pressing board. All pressing equipment should be ready for use when you begin to sew and at all times during the work periods.

Pressing equipment should be given proper care. All equipment should be kept clean and in good condition. The covers of the boards, the pressing cloths, etc., should be spotlessly clean and free from dust or sizing. For safety, iron cords and electric outlets should be kept in good condition.

For ease and efficiency in pressing, each piece of equipment should be selected to suit the task at hand. Examples, shown on page 241, are a tailor's ham for curved surfaces, a seam board for opening seams, and a pressing cushion for shaping a shoulder line.

The Techniques of Pressing

Careful pressing will retain the original texture and grain of the fabric, will further the shape of the garment without showing the imprint of the construction details on the outside, and will give sharp creases along folded edges. If these results are to be obtained from pressing, however, the proper techniques must be used throughout the process. You will get maximum help and best results from pressing if the few general rules in the chart on the opposite page are followed.

Techniques for Different Fibers

In all pressing it is most important to consider the fabric from which the garment has been made. The reaction of different fabrics to pressing depends upon the fiber content, the way the fabric has been woven, and the finish it has been given. The amount of heat, moisture, and pressure that can be used with safety will vary according to the kind of fabric. Because there are so many fabrics that are a blend of fibers, the labels on fabrics and garments should be studied carefully for suggestions in regard to pressing them. These are some of the questions that must be answered in order to decide how a fabric should be pressed:

1. Does the pressing give the fabric a shiny look on the right side?
2. Does the fabric show the marks of under-side construction details easily?
3. Does the fabric melt, pucker, or show other signs of damage under a hot iron?
4. How much moisture can be used, and does the fabric water-spot?
5. How can the original surface texture best be preserved?

In order to select the best method to be used for pressing different kinds of fabrics, you must know the special requirements for each of the textile fibers. If the fabric is a blend of fibers, follow the instructions for pressing the fiber which requires the lowest temperature. See chart on page 290 for the requirements of the different fibers.

Techniques to Retain the Texture

Much of the beauty of many fabrics depends upon the texture they have been given by the manufacturing and finishing processes. This texture should be retained by using the proper method of pressing for each.

Glossy fabrics. Press glazed chintz, polished cotton, and other glossy fabrics on the right side without a pressing cloth and with little or no moisture to retain or restore the luster.

Nonshiny fabrics. Press dull-finished fabrics on the wrong side, so that the right side will remain dull. This direction is particularly important with such fabrics as acetate and Dynel on which a shine caused by pressing cannot be removed.

Raised-surface designs. Press fabrics with woven, embossed, or embroidered designs which are raised on the surface on a softly padded board on the wrong side of the fabric with plenty of moisture. Light pressure is best on woven or embossed fabrics, but a heavier pressure emphasizes the design on embroidery.

PRESSING REQUIREMENTS FOR DIFFERENT FIBERS

Cotton and linen. Relatively high temperatures are required to make cotton and linen smooth. These fabrics are not damaged if the iron is placed directly on them, and so they may be pressed from either the right or the wrong side except in the case of textured fabrics, dull surfaces, and dark colors, which look better if pressed on the wrong side. If these fabrics need touching up on the right side, use a pressing cloth. Press double thicknesses until dry, to prevent puckering.

Rayon. Moderate temperatures are used on rayons; otherwise they may be pressed in much the same way that cotton and linen are. Press on the wrong side or with a pressing cloth on the right side. For fabrics that water-spot, use a dry pressing cloth under a slightly damp one.

Wool. A moderate temperature is required for wool. Never press wool while it is wet or damp. Press dry fabric with a steam iron on the wrong side or with a dry iron and damp pressing cloth on the right side. Never place the iron directly on the right side of the fabric. Never press wool entirely dry, for to do so will make the fabric shiny and harsh. If the nap becomes flattened in the pressing, re-press and leave steam in the fabric. Brush gently while damp to restore the nap.

Napped fabrics. Press napped fabrics on a softly padded board on the wrong side of the fabric or under a pressing cloth on the right side of the fabric. A piece of self-fabric makes the best pressing cloth for these fabrics. Handle with care so as not to cause the nap to fall in the wrong direction. Press in the direction in which the nap lies to preserve the original texture. After pressing, brush with the nap on

A wool garment may be steamed by hanging it in a bathroom with hot water turned on in the shower or tub. When the wrinkles disappear and the pile is raised, remove the garment from the steam and let it dry. Avoid touching the fabric until it is completely dry.

Silk. Press silk with a moderate temperature. Use a dry cloth over the fabric to prevent water spots or shine. Press on the wrong side of the fabric with a steam iron.

Synthetic fibers. Press fabrics of acetate, nylon, Dacron, Orlon, Acrilan, and Dynel with care, because they are easily damaged and the damage cannot be repaired. Most of these fabrics resist wrinkles and require little or no pressing. Always read the label for specific instructions. Test the heat of the iron carefully on a scrap of fabric or an inside seam before beginning to press. Use a warm, not hot, iron. If the iron sticks or the fabric becomes shiny or puckered, or if it shrinks, the iron is too hot. Press it on the wrong side, or cover it with a pressing cloth on the right side, and be careful about the amount of moisture used. Only very light pressure is required. It is better to press Dynel dry; Orlon and Dacron are better pressed when slightly dampened.

the right side, using a soft brush and very light pressure.

Pile fabrics. Press a pile fabric in one of the following ways:

1. During the construction of a garment press it on a needle board by placing the pile side down, and press on the wrong side of the fabric with a steam iron or a dry iron and a damp cloth. If no needle board is avail-

able, substitute a piece of mohair pile fabric.

2. Stand the iron on end, place a damp cloth over it, and draw the fabric across the iron with the wrong side against the steaming cloth.
3. Steam the fabric by placing it right side up, holding a steam iron $\frac{1}{2}$ inch above the fabric, and moving it slowly back and forth. If a damp cloth is used on the right side of the fabric, an iron may be moved across it almost close enough to touch it but without any pressure on the fabric. Lift the cloth as the iron moves along, and the steam will raise the pile.
4. Steam the fabric by placing it face down on a board covered with a Turkish towel, and press it from the wrong side with a thin, damp cloth and a steam iron, using very little pressure. Brush it lightly with a soft brush on the right side of the fabric with the nap.
5. Steam the fabric as suggested for wool in the chart on the opposite page.

Knitted fabrics. Press knitted fabrics on the wrong side. Hold the iron so that the weight does not rest on the fabric, and move it in the lengthwise direction of the ribs—never across.

Crepe fabrics. Press crepe fabrics with great care, because their size and shape are easily changed. Press with the grain, using no more moisture than necessary. Stretching of crepes can be corrected by steaming with little or no pressure. If the fabric has been shrunk, covering it with a damp pressing cloth and gliding the iron over it will restore the shape.

Techniques for Correcting Grain

Many fabrics may be made grain perfect by steam-pressing. This method of correcting grain is satisfactory for most fabrics which do not also require shrinking. Cottons may be pressed dry, but woolen fabrics should be left



Courtesy Sunbeam Mfg. Co.

When pressing a pile fabric right side up, place a damp cloth over it and lift the cloth as the iron is moved along.

A fabric that is off grain may be made grain perfect by steam-pressing in the direction of the crosswise threads (top). To check for grain perfection after pressing, lay the fabric on the corner of a table or a paper (bottom). (See chart on page 292.)



Courtesy Sunbeam Mfg. Co.

slightly damp and spread out flat to finish drying. (See directions in chart on page 326.)

Techniques for Specific Details

Since correct pressing is as much a part of the process of making a garment as the sewing is, directions for pressing specific details on a particular garment and notations as to when the pressing should be done are included in the instructions for each of the projects in Chapters 15 to 21 of this book. Some kinds of pressing are, however, the same, or similar, on a great many different garments. It is an advantage, therefore, to know the following general rules for pressing details of garments:

Pressing seams. Each seam must be underpressed before it is crossed by another seam. Before pressing, inspect the full length of the seam to make sure that the stitching is accurate, make any corrections that may be needed, and remove bastings and pins. See the chart on page 294 for directions on how to press seams.

Press the seam stitching before either opening the seam allowances or turning both seam allowances to one side. Press along the line of stitching with the seam flat in the direction of the stitching, as when the stitching was done, to smooth the stitching and sink the thread into the fabric. This is the only pressing needed on a seam that joins two sections of an inside pocket or a seam that falls at the inner edge of a pleat. (See illustrations on page 296.)

Avoid making an imprint of the seam on the outside of the garment. When pressing the seam, be sure to limit the pressure of the iron to the seam line only, using an edge presser. If no edge presser is available, slip strips of paper between the garment and the edges of the seam allowances before pressing. To remove an imprint that has been made by pressing over the edge of the seam, slip the point of the iron under the edge of the seam allowance and re-press the garment.

PRESSING TO CORRECT GRAIN

1. Make the fabric thread perfect by straightening the ends. (Page 322.)
2. Fold the fabric lengthwise, right sides together.
3. Baste-stitch the ends together, edges even.
4. Lay the fabric lengthwise on the ironing board or padded pressing table, with the selvages straight along the front edge. If possible, the board or table should be wide enough to allow the full width of the fabric to lie flat.
5. Steam-press, moving the iron straight back across the folded fabric from the selvage to the fold, as shown in illustration at bottom of page 291, keeping the crosswise threads perpendicular to the selvage. Use a steam iron or a dry iron with a dampened cheesecloth **UNDER** the folded fabric. If the board is not wide enough for the full width of the fabric, press the part along the selvage first; then move the fabric forward on the board, and press the part along the fold. Avoid pressing a sharp crease on the fold line which will later have to be removed.
6. When one section of the fabric has been pressed, move it along the length of the board, and fold it over so that another section may be laid flat for pressing. Be sure not to stretch either the upper or lower layer of fabric. It may sometimes be necessary to turn the folded fabric over and repeat the steam pressing on the other side.
7. Check for grain perfection, and repeat the pressing if necessary.

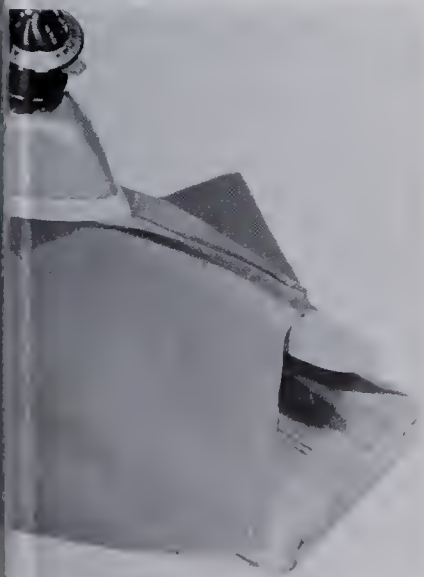
Pressing gathers. Press the fabric thoroughly before gathering. After gathering, press toward the stitching line, moving the iron into the gathers and back, never from side to side. Lifting the gathered edge avoids creasing.

PRESSING SEAM STITCHING



Seams should be pressed along the line of stitching in the same position as when stitched, such as an armhole seam (top) or a center bodice seam (bottom). For additional information on the pressing of seams, see pages 294 to 296.

PRESSING SEAMS TO AVOID AN IMPRINT



On a seam board



On strips of paper



**Re-pressing under
seam allowance**

There are three ways that seams can be pressed to avoid having the imprint of the seam show on the right side of the garment.

All photos courtesy Sunbeam Mfg. Co.

HOW TO PRESS SEAMS

Press plain seam open. To flatten a seam and give an inconspicuous line, follow these steps:

1. Place the seam wrong side up on a padded roll, a seam board, or the edge of a pressing board. (See top photos on page 295.)
2. Smooth the fabric crosswise so that the seam line will lie flat, and open the seam allowance with your fingers.
3. Press with point of iron, on the stitching, in the direction of the grain. (See bottom-left photo on page 295.)
4. When the fabric requires moisture and a dry iron is to be used, apply moisture to the seam line with a sponge, a damp cloth, or a small brush; or lay a damp pressing cloth over the seam. If a steam iron is used, the seam is opened just in front of the iron as the iron is moved along.

Press curved seam open. If the area on either side of the seam is to be shaped, as at the hipline, press the seam over a tailor's ham. If the seam is to be opened only, as on the curved edge of a collar, press it on a seam board. (See center photos on page 295.)

Press neckline seam open. On tailored garments, such as coats and suits, press the neckline seam open with the point of the iron. (See bottom-right photo on page 295.)

Press flat part of garment only to seam line. (See illustrations on page 297.)

Pressing pleats. All pleats except in cotton fabrics and fabrics which have been durably pleated should be basted before pressing. Machine-baste pleat-marking lines together on the wrong side whenever possible. (See illustrations on page 298.)

Press seams flat without opening. If the seam line is to be emphasized or if it is desirable to turn both seam allowances the same way, press the seam flat without opening it. Then complete the pressing according to the location of the seam on the garment. (See illustrations on page 296.)

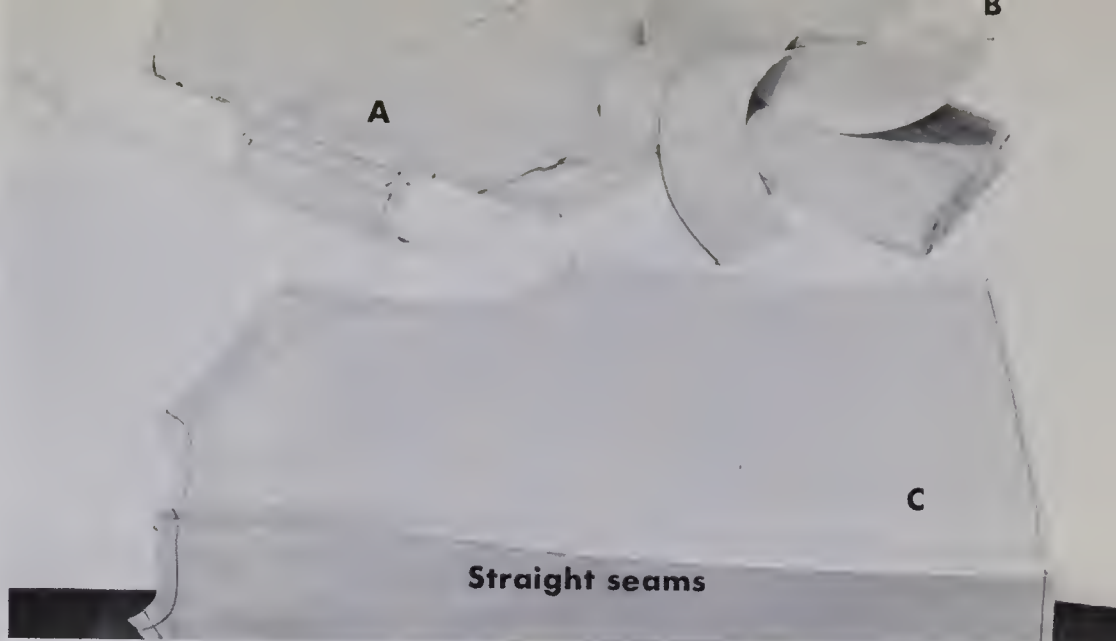
1. Turn the waistline seams toward the bodice.
2. Turn the armhole seams for a regular set-in sleeve toward the sleeve in most garments. The direction in which the seam is pressed for various other types of sleeves will depend upon fashion and the type of garment.
3. Press understitched seams only after the understitching has been done, making a fold as nearly on the line of the seam stitching as possible.
4. Press edge seams of pleats flat in the same position as when stitched.
5. Press inside pocket seams flat in the same position as when stitched.
6. Press top-stitched seams, such as lapped seams, flat.
7. Press seams that join gathered edges to flat edges with both seam allowances turned toward the edge that has no fullness.
8. Press seams that join pleated edges to flat edges with both seam allowances turned toward the edge that has no fullness.

Underpress the pleat flat along the line of stitching, in the direction in which the stitching was done, and along the fold to set the crease if the edge of the pleat is on a fold.

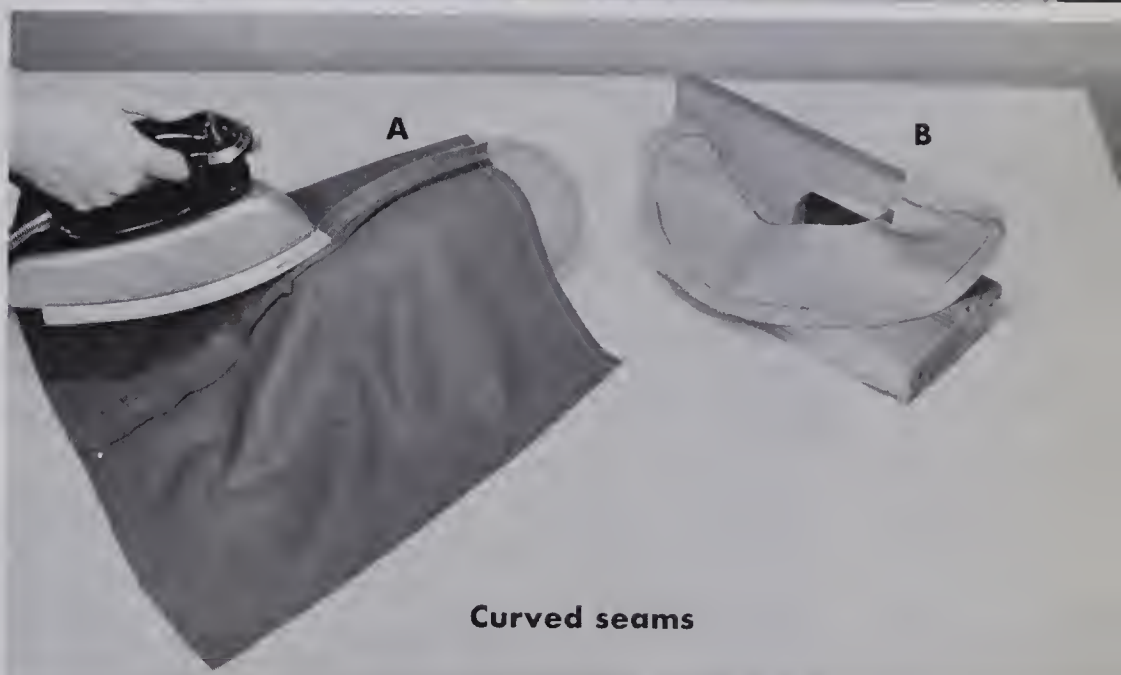
Turn the pleat in the correct direction with the garment spread flat, wrong side out, and press, taking care to open the fabric all the way to the line of stitching.

PRESSING PLAIN SEAMS OPEN

Press straight seams open on a padded roll (A), on a seam board (B), or on the edge of a pressing board (C).



Press curved seams open on a tailor's ham (A) or on a seam board (B).



To open a seam, press directionally along the seam line with the point of the iron (left). On tailored garments, press the neckline seam open (right).

All photos courtesy Sunbeam Mfg. Co.

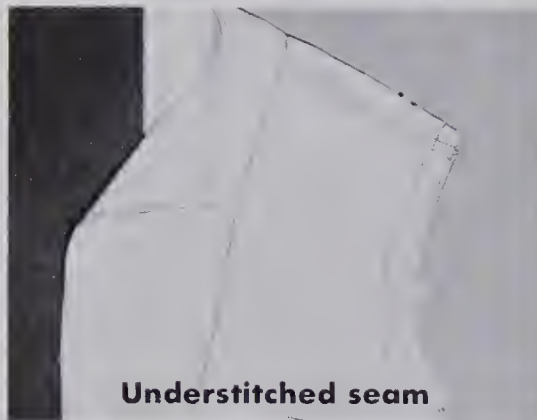
PRESSING SEAMS WITHOUT OPENING (*See directions on page 294.*)



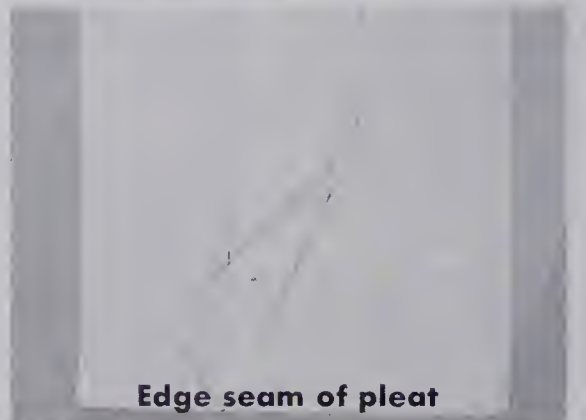
Waistline seam



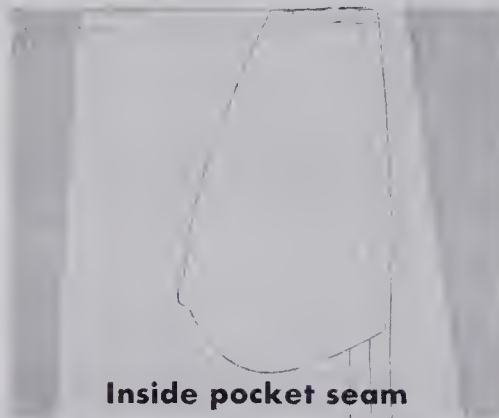
Armhole seam



Understitched seam



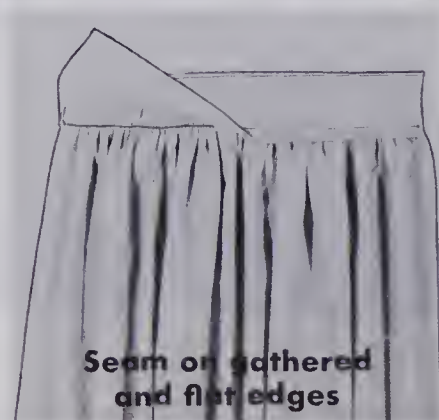
Edge seam of pleat



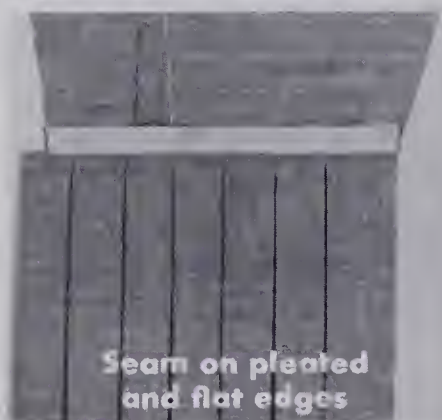
Inside pocket seam



Top-stitched seam



**Seam on gathered
and flat edges**



**Seam on pleated
and flat edges**

PRESSING GATHERS



Courtesy Sunbeam Mfg. Co.

In pressing gathers, run the tip of the iron into the gathers toward the seam line (left). Then press the flat part only to the seam line (right).

Remove the basting, and turn the garment to the right side.

Top-press the pleat, with a lifting and lowering motion of the iron, using a pressing cloth if fabric requires it. If the fabric marks easily, slip a strip of paper under the pleat to prevent the edge from making an imprint. To remove such marks, turn the fabric again to the wrong side, lift the edge of the pleat, and re-press along the line of marking with the point of the iron. Press pleats in cotton fabrics from the right side, creasing on one marked line and folding over to the next marked line. The upper and lower ends of the pleat may be pinned to the board to hold the folded fabric taut.

Pressing edges on tailored garments.

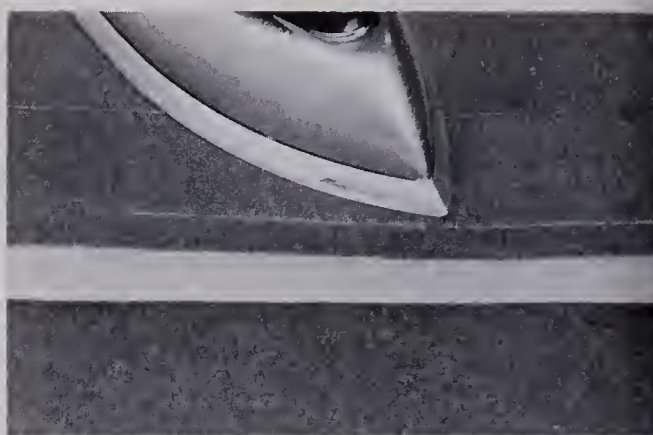
Lapels and collar and front-facing edges may be given a sharp edge by the use of a tailor's clapper. Press during the construction of the unit or garment. Then, place the edge to be pressed right side up on a softly padded board, cover the edge with a damp pressing cloth, and set the edge as follows:

1. Press over a small area, but do not press it dry.
2. Remove the pressing cloth quickly.
3. Pound the clapper down hard, and hold it firmly in place for a few seconds, as shown in the illustration on page 299.
4. Lift the clapper, and repeat until the entire edge is pressed.

Pressing and blocking hems. The turning and blocking of all hems is the same regardless of where they are located on the garment or how they are to be finished. Tape for finishing the upper edge of a hem and a bias strip for cushioning a hem require blocking before they are applied. (See illustrations on page 300 and chart on page 301.)

Pressing and blocking darts. Darts, like seams, must be underpressed before being crossed with a seam. The purpose of a dart is to shape flat fabric to a curve of the body. After stitching, further shaping is done by blocking the dart area of a garment over a ham or cushion. (See pages 302 and 303 for directions for pressing darts.)

PRESSING PLEATS (*See directions on pages 294 and 297.*)



Underpress a pleat flat along the line of stitching (left). Then turn the pleat, and press it in position over paper (right).



When using a pressing cloth, top-press the pleat with paper under the edge of the pleat.



Press a pleat in cotton fabric from the right side, using pins to mark the lines of the pleat (left). Then remove the pins, and re-press (right).

All photos courtesy Sunbeam Mfg. Co.



Courtesy Sunbeam Mfg. Co.

On tailored garments lapels, collars, and front-facing edges may be set to a sharp, flat turn by pounding with a tailor's clapper during pressing as described on page 297.

Pressing and blocking shoulders. The shoulder area of many garments is made to fit the figure by easing the fabric along the back shoulder line. Further shape may be given by blocking the area over a ham or cushion. To block a shoulder, see illustration on page 304 and follow these directions:

1. Press the shoulder seam flat, directionally, along the line of stitching as in A.
2. Open the seam by pressing directionally with the point of the iron along the line of stitching as in B.
3. Block the shoulder over a ham or cushion, shrinking in the ease along the seam line to give the back a rounded shape as in C.

4. Top-press lightly on the right side of the fabric to avoid making an imprint of the edges of the seam allowances.

Blocking sleeve cap. The cap of any sleeve should be blocked before it is set into a garment. To block a sleeve cap, see illustration on page 304 and follow these steps:

1. Determine the amount of ease by pinning the sleeve into the armhole or by using a tape. (See page 477.)
2. Adjust the ease as directed on page 477.
3. Place sleeve cap over small end of pressing board, wrong side out, with the cap of the sleeve extending no more than $\frac{3}{4}$ inch over the end of the board.

PRESSING HEMS



Block hem by pressing from fold line to cut edge in the direction of the grain.



On lightweight fabrics, turn under staystitched edge and press.



On heavy fabrics, circle tape by pressing to fit upper edge of hem.



For a hem in a jacket or coat, block a cushioning strip to the exact shape of the hem by steam-pressing.

All photos courtesy Sunbeam Mfg. Co.

HOW TO PRESS HEMS

Turn hem. Keep the edge that is to be hemmed flat on the table. Fold it to the wrong side of the garment the desired width of the finished hem, plus the amount allowed for the first turn, and pin at the fold line, placing the pins perpendicular to the fold with heads out for easy removal when pressing.

Block hem. Keep the hem flat on the board, and press from the wrong side. Crease the fold line by pressing between the pins; then remove the pins and press where the pins have been removed. Now shrink out fullness at top of the hem by steam-pressing in the direction of the grain from the fold line to the cut edge as in A on the opposite page.

Finish upper edge of hem. Staystitch $\frac{1}{4}$ inch from the upper edge of the hem; then turn under on the stayline, and press a fold as in B or apply a circled tape along the line of stitching.

Circle hem tape. For a curved hem a seam tape may be pressed so that one edge is slightly longer than the other. To circle a hem tape, place the tape in a curved position over a ham or on the board, and block the tape to the curved shape as in C.

Block hem cushioning strip. A cushioning strip is a bias piece of lightweight muslin or other interfacing fabric used in the hem of a jacket or coat to prevent the edge of the hem from showing on the right side of the garment. To block a cushioning strip to the exact shape of the hem, place the bias strip of muslin or other interfacing fabric on top of the garment hem, and shape the cushioning strip to match the garment hem by steam-pressing as in D.

4. Shrink out the fullness at the seam line, working with the point of the iron toward the armhole edge of the sleeve. The cap of the sleeve should be left rounded with no pleats, but there may be small pleats in the seam allowance.

Blocking wool-skirt band. A wool-skirt band will fit better if it is blocked after it has been interfaced. To block the band, see the illustration on page 304 and follow these directions:

Fold the band in half lengthwise, wrong sides together, and re-press the fold line to a sharp crease for the top edge of the finished band.

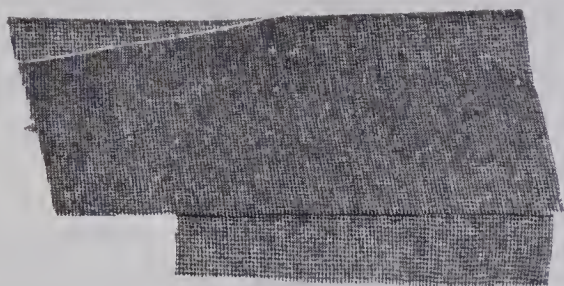
Shape the band so that it is curved, with the top folded edge slightly shorter than the open edges. Place the folded band in a slightly curved position on the pressing board or over the end of a tailor's ham. Press to a curved shape from the open edges to the fold in the direction of the crosswise grain until the band is blocked.

Blocking tailored collar. The collar on a tailored coat or jacket is shaped to give it a curve at the neckline for a close fit. This shape is achieved by blocking the under collar after the interfacing has been applied. Before blocking, apply interfacing to under collar (page 549). To block a tailored collar, see the illustration on page 304 and follow these directions:

Fold the collar lengthwise with the interfacing side out. Keep the neckline and outer edges even at the center back, and continue the fold (a) to the seam line at the end of the collar for a collar which will roll high or (b) to the notch on the neckline edge for a collar which will roll less.

Shape the collar over a ham by steam-pressing on the grain, from the outer edge to the fold, forcing the threads together at the fold line and avoiding any stretch at the outer or the neckline edges. Continue pressing until the under collar is blocked to the desired shape.

PRESSING DARTS



Pressing flat



Blocking over ham

All darts should first be pressed flat and then blocked over a ham.



Dart tuck



Double-pointed dart



Dart for heavy fabric

Dart tucks should first be pressed flat as are other darts, and then turned and pressed flat again only for the length of the stitching rather than being blocked. Double-pointed darts should be clipped at the widest part before pressing. Darts on heavy fabrics should be trimmed or pressed as shown.

All photos courtesy Sunbeam Mfg. Co.

HOW TO PRESS DARTS

(See illustrations on opposite page.)

Press dart flat. Smooth the line of stitching, and crease the center fold of the dart by pressing in the same position as when the stitching was done.

Block dart. Shape the dart over a ham, a cushion, or the small end of a pressing board in the following way:

1. Place the dart over a ham or pressing board with garment opened out and the point of the dart at the end of the ham or board.
2. Turn the dart in the correct direction. Vertical darts, such as waistline or shoulder darts, are usually turned toward the center of the figure—front darts toward the center front, back darts toward the center back. Horizontal darts, such as underarm bust darts, are turned toward the lower edge of the garment.
3. Press the dart crosswise, pulling the garment fabric away from the line of stitching as you press so that the fabric is opened

completely and there is no pleated effect on the right side. Avoid making an imprint on the right side of the fabric by slipping a strip of paper under the fold line of the dart.

4. Top-press lightly. If the imprint of the dart shows on the right side, turn back to the wrong side, and remove the imprint by pressing under edge of dart with point of the iron. (See bottom of page 293.)

Press dart tucks. Turn dart tucks in the same manner as darts, and press on a flat surface only for the length of the stitching.

Clip double-pointed darts. Before blocking, clip the widest part of the dart to within $\frac{1}{4}$ inch of the stitching.

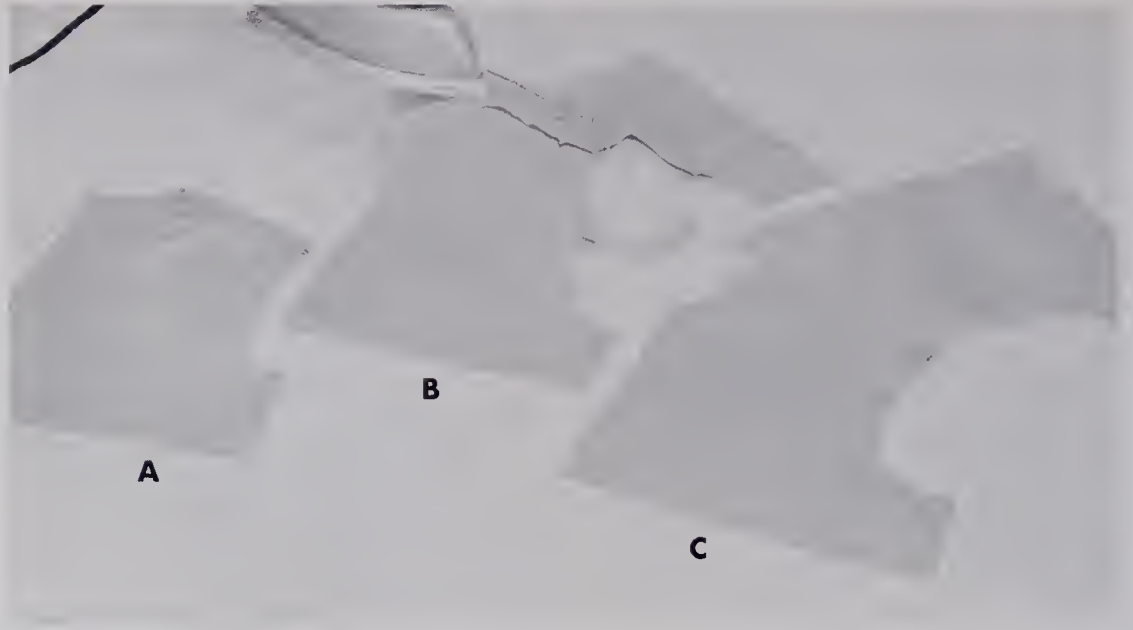
Trim darts on heavy fabrics. Before blocking, trim darts on heavy fabric to $\frac{1}{2}$ inch. Press the trimmed portion open, and press the closed end flat.

The bodice in this dress is shaped to the figure by waistline and underarm darts, but both crosswise and lengthwise grain lines remain in correct position. Darts used to shape fabric to the curves of the body must be properly placed, carefully made, and correctly blocked to make the lines of the garment conform to the body structure of the wearer. Fabric at the end of a dart will be smooth if the dart is blocked over a ham or cushion.

Courtesy Simplicity Pattern Co., Inc.



BLOCKING *(See directions on pages 299 and 301.)*



Blocking shoulders

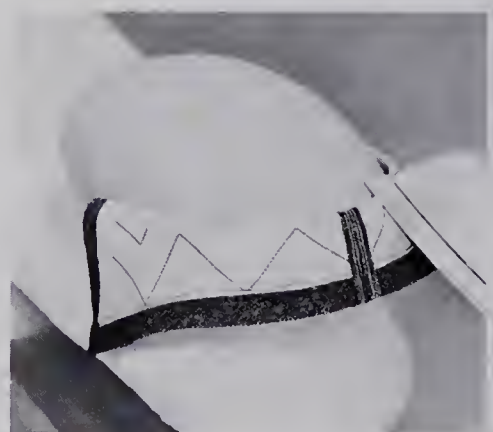
Press shoulder seam flat (A), open seam with point of iron (B), block shoulder over ham or cushion (C), and top-press right side lightly.



Blocking wool-skirt band



Blocking sleeve cap



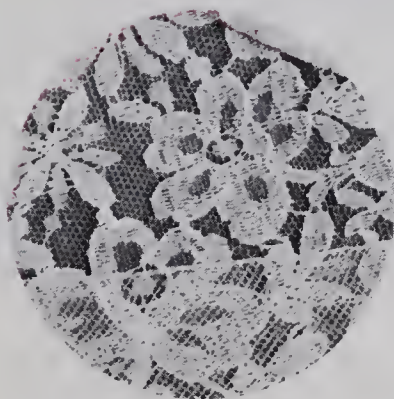
Blocking tailored collar

All photos courtesy Sunbeam Mfg. Co.



12

Handling Fabrics



THERE is such a variety of fabrics available today in both number and kind that everyone needs to have information about them. Whether buying ready-made clothes or fabrics, it is helpful to know about the qualities of the fiber, the yarn, and the method used to make the fabric, as well as about the design, the color-fastness, the finish, the cost, and the care required. All these are discussed in Chapter 3, "The Fabrics You Wear."

In order to know how to buy fabric and how to handle it, we need certain information about the way in which fabrics are made and how they are sold.

In order to know how to select fabrics and

use them in the making of a garment, we need to have information about specific fabrics and the ease or difficulty with which they are used when laying a pattern on them, when cutting them, and when sewing on them.

Characteristics of Fabrics

The fiber, the type of construction, the weight, the width, the design, the texture, and the finish of a fabric are the characteristics that affect the handling of it.

The Construction of Fabrics

The several ways in which the natural fibers and the man-made fibers are converted into



Courtesy Eastman Chemical Products, Inc.

The great variety of fabrics available today makes possible a wide choice, but it also makes necessary having more information and knowledge about fabrics.

fabrics are described in Chapter 3. Most fabrics used in sewing are woven; however, some are knitted, and a few are pressed.

Woven fabrics. As explained in Chapter 3, a woven fabric is made by the interlacing of two sets of yarns, or threads, which cross each other at right angles, forming the grain of the fabric. The lengthwise threads, which are placed on the loom first, form the foundation of the fabric and are the stronger threads. This makes the lengthwise grain firmer and less stretchy than the crosswise grain. For this reason the straight-of-fabric marking on a pattern piece is usually placed on the lengthwise grain. However, if the piece is one on which there will be little strain or if the design

of the fabric requires it, it may be cut on the crosswise grain.

The two finished edges of a woven fabric—that is, the selvages—are strong and firm and when used on a straight seam do not require any seam finish.

Knitted fabrics. The interlooping of one or more sets of yarn which form a succession of connected loops gives knitted fabrics a stretchy quality not found in woven and pressed fabrics. This stretchiness makes special handling necessary when knitted fabrics, such as jersey, tricot, Milanese, and some laces, are cut and sewed. The ribbed effect of most knitted fabrics is equivalent to the grain of woven fabric.

Pressed fabrics. A pressed fabric is made by pressing many fine, short fibers together, forming a fabric which has no grain. Felt and crease-resistant nonwoven interfacing are the most common of the pressed fabrics. These fabrics can be cut to advantage, because pattern pieces may be laid in any direction. Edges may be pinked or left straight with no seam finish. Cutting, pinning, and stitching may also be done with no concern about grain—that is, they may be done in any direction.

The Width of Fabrics

Whether you are buying yardage of a fabric or a ready-made garment, it is helpful to know something about the fabric. The hang tag, the label on the bolt or in the garment, or the identification printed or woven along the sel-vage of a fabric will indicate the fiber content. The tables on pages 75 to 79 will give you an idea of the desirable and undesirable qualities of a given fabric.

The width of certain fabrics is folded in half on the bolt. Other fabrics are rolled flat the full width of the fabric. Smooth-finished fabrics, such as cottons, linens, silks, and synthetics, are folded or rolled with the right side out. Fabrics with surface interest, such as nap, pile, embossing, embroidery, and satin weave, are folded or rolled with the right side in. Knitted fabrics, such as jersey, which are made in tubular form, are usually pressed flat without being cut and are rolled on the bolt in double thickness.

The width of a fabric is related to the fiber content rather than to the construction of the fabric. For example, a wool fabric that is woven might come in the same width as a wool fabric that is knitted or pressed. Special fabrics that are made by hand or are imported from other countries vary greatly in width. It is important to know the width of a fabric because it affects the yardage required.

Handling Easy and Difficult Fabrics

When handling any fabric, the work surface should be smooth, clean, and clear of tools which are not being used. The fabric itself should be kept smooth, folded flat or hung over a hanger or rod to prevent wrinkling. If fabric, such as velvet, is purchased from a roll, it should be kept rolled until cut. Care in pinning a pattern to the fabric, care in pin-

STANDARD WIDTHS OF FABRICS

Cottons. The usual width of cotton dress fabrics is 35 or 36 inches, although some are wider.

Linens. Most linen dress fabrics are 35 or 36 inches wide.

Silks. The standard width for silk fabrics is 39 inches. However, some are 42 inches or wider, and imported silk fabrics are as narrow as 27 inches.

Woolen fabrics. The most common widths for woolen dress fabrics are 54 and 60 inches, although they may come in widths up to 72 inches.

Man-made fibers. Fabrics made of only one man-made fiber may vary in width from 35 inches to 72 inches. Usually they are the width of similar fabrics that are made from the natural fibers. This is true also of fabrics made of two or more man-made fibers. Those fabrics made from one of the natural fibers blended with one or more of the man-made fibers are usually the same width as the fabrics of the natural fiber used in the blend. That is, a blend of Dacron and cotton will probably be 35 or 36 inches wide, the usual width of cotton fabrics, while a blend of Orlon and wool will be 54 or 60 inches wide, the usual width of woolen fabrics.

ning two edges together, and accuracy in cutting are required whether a fabric is woven, knitted, or pressed, and regardless of the fiber.

The size of the needle and of the thread is determined by the weight of the fabric. Fine needles are used for sheer fabrics and coarse needles for heavy and napped fabrics. Mercerized thread of size 50 is quite satisfactory for cottons and linens. Nylon, Taslan, or Dacron thread is best for fabrics of man-made fibers. Either of these threads or silk thread may be used on woolen fabrics. (See table on page 240.)

The tension, pressure, and size of the stitch on the sewing machine must all be adjusted for the particular fabric. As a rule, thick fabrics require longer stitches and lighter pressure than medium-weight and thin fabrics do.

Fabrics That Are Easy to Handle

Some fabrics present fewer problems than others in laying the pattern, cutting, marking, and sewing. For your first sewing projects you will want to select fabrics which will be as easy to handle as possible, so that your learning of sewing techniques will not be complicated by

QUALITIES OF EASY-TO-HANDLE FABRICS

Medium-size, firmly twisted yarns. Fabrics made of medium-size yarns that have been firmly twisted are easier to handle than fabrics made of extremely fine or heavy yarns which slip in the cutting and stitching. Fabrics with loosely twisted yarns and slick yarns, unless set in the finishing process, ravel badly and require special seam finishes.

Plain weave. Fabrics that are firmly woven in a plain weave with little or no difference between the right and wrong sides are the simplest to handle. Loosely woven fabrics and fabrics with weaves which form designs that require matching are more difficult. Diagonals and satins present special problems in laying the pattern. Crepes tend to slip when being cut and to stretch when being stitched. For a discussion of the various weaves, see Chapter 3.

Medium weight. Fabrics that are easiest to handle are medium-weight and not bulky. Heavy fabrics and those that are extremely lightweight, regardless of the fiber from which they are made, are difficult to handle. Bulky fabrics, even though they are lightweight,

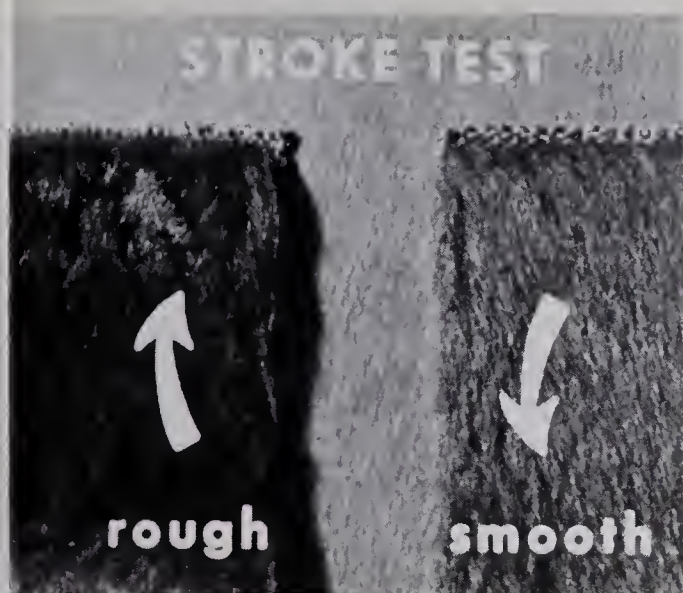
also present difficulties. For example, terry cloth, though made from medium-weight cotton yarn, would not be a good fabric for a beginner.

Smooth texture. Fabrics that are smooth but not slippery and that have no nap and little irregularity in the yarn are easier to handle than highly glazed or polished fabrics—which show pin or needle holes—stiff fabrics, such as organdy and taffeta, or pressed fabrics, such as felt.

Solid color. Fabrics of one color and no design give the fewest problems in laying the pattern, cutting the fabric, and assembling the units of the garment.

Small allover designs. If a designed rather than a plain fabric is preferred, one with a small allover design which requires no matching is the best choice for a beginner. The design should be one that has no up and down, no left and right, and does not give the effect of stripes. One advantage of fabrics with an allover design is that inaccuracies of stitching are less prominent.

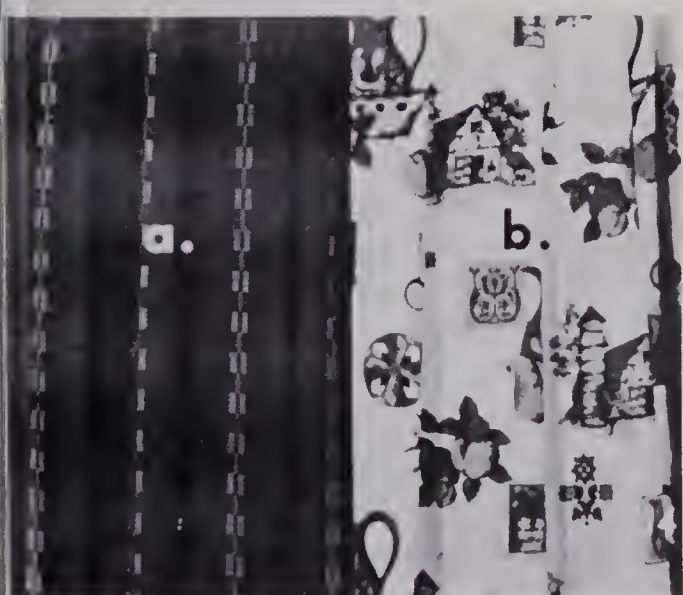
FABRICS WITH AN UP AND DOWN



The direction of the nap or pile of a fabric may be determined by the stroke test. When the fabric feels rough, the nap or pile is UP. When the fabric feels smooth and soft, the nap or pile is DOWN.



When the nap or pile is down, the fabric appears shiny or light. When the nap or pile is up, the light reflection makes the fabric appear dark.



A one-way design may be woven (a) or printed (b). The top of the design will depend upon the type of design and the use of the fabric, but it must be the same on all pieces of the garment.

problems arising from the fabric itself. Fabrics which are easy to handle are made of medium-size, firmly twisted yarns in plain weave, are medium in weight and smooth in texture, and are of solid color or have small all-over designs. Examples of such fabrics are percale, gingham, Indian Head, dress denim, wool flannel, butcher rayon, and many of the synthetic blends. (See chart on page 308.)

Fabrics That Are Hard to Handle

Some fabrics require more care in handling than others. More precision and skill may be needed in laying the pattern, in cutting and marking the fabric, and in sewing the garment. However, great satisfaction may be obtained from using one of these fabrics after you have made several garments and wish to progress in your experience.

The difficulty in handling a fabric may be caused by one condition or by two or more different conditions in the same fabric. But all fabrics that are hard to handle may be grouped according to the nature of the difficulty as follows:

Fabrics with a right and wrong side
Fabrics with an up and down
Fabrics with a right and left
Fabrics with large designs
Fabrics with a border design
Plaid and striped fabrics
Fabrics with a difficult texture
Synthetic fabrics

The difficulty in handling these fabrics may arise at different stages in the making of the garment, but the problems involved can be solved successfully if the special techniques required are understood. The particular techniques will depend upon the type of fabric.

Fabrics with right and wrong side. Care must be taken when laying the pattern on a fabric with a right and wrong side, espe-

cially when the pattern guide sheet shows two identical pieces laid on a single thickness of fabric. An example might be the sleeves for a dress. There must be a sleeve for the right arm and a sleeve for the left arm, and the right side of the fabric must be on the outside of both sleeves. To achieve this, the cutting may be done in one of two ways:

1. Cut one piece; reverse the pattern by turning it over and re-laying it on the same side of the fabric; and cut the second piece.
2. Tear or cut the fabric, and place the two pieces with right sides together; lay the pattern, and cut the two garment pieces at the same time.

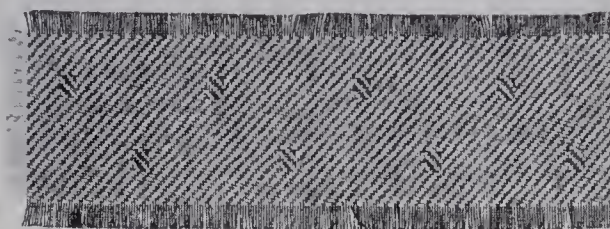
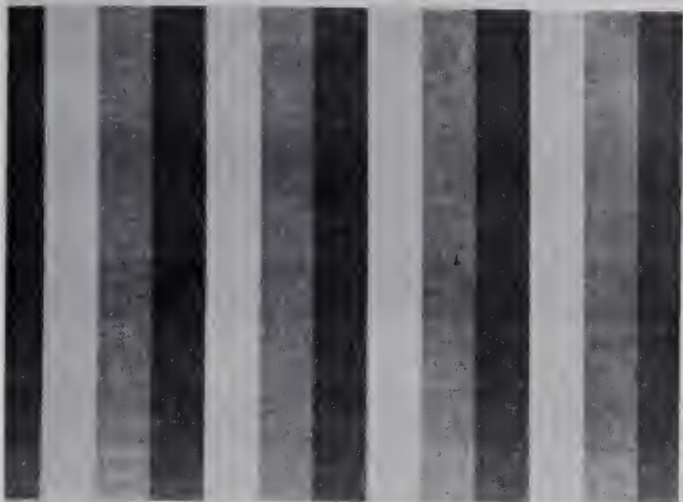
Fabrics with up and down. The up-and-down effect in a fabric may be caused by the construction of the fabric or by a design that is either woven or applied. The types of fabrics which have up-and-down effect are (a) napped fabrics, (b) pile fabrics, (c) fabrics with a one-way design, (d) fabrics in satin weave, and (e) iridescent fabrics. (See page 309.)

On all these fabrics, pattern pieces must be laid carefully to be sure that the up and down goes in the same direction on all pieces of the garment. If, in addition to the up-and-down effect, there is another problem (such as matching a design), it must be taken into consideration at the same time. Extra yardage is usually required.

Napped fabrics are woven from short fibers so that the ends of the fibers lie on the surface of the fabric and may be brushed up to form the nap. If the nap is pressed firmly in one direction, the fabric will have an up-and-down effect. For practicality in wearing, the garment should be made so that the nap runs down, thus preventing roughing up of the nap.

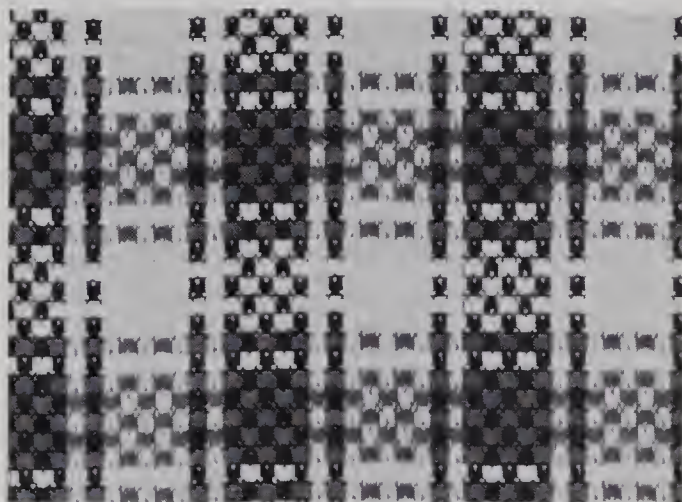
Pile fabrics are woven in such a way that a third thread forms loops on the surface. The loop may be cut or uncut. Turkish toweling is an example of uncut pile; velvet, velveteen,

DESIGNS THAT MAKE FABRICS HARD TO HANDLE



USDA Photo

Right-and-left designs



Courtesy Teen-agers Ingenue

Regular designs

For suggestions in handling these designs, see pages 312 to 316.

and corduroy are examples of cut pile. For practical purposes, garments of pile fabrics are made with the pile running down. However, on velvet, which is a luxury fabric, a richer color is achieved when the pile runs up. Pile fabrics are best suited to styles of simple design which permit the beauty of the fabric itself to be the dominating factor.

Fabrics with a one-way design must be cut with the design in the same direction on all pieces of the garment. If the design is large, the motifs should be carefully placed to flatter the figure of the wearer, and the lines of the

design should meet on the structural seams.

Fabrics in satin weave reflect light because of the long, lustrous floats lying on the surface. All pattern pieces must be laid on satin fabric in the same direction, so that the light will be reflected equally on all parts of the garment and the color of the fabric will appear uniform.

Iridescent fabrics are woven with contrasting colors in the lengthwise and crosswise yarns. Usually one yarn is dark and the other light. The up and down in these fabrics is caused by the effect of light on the contrasting yarns, and the color will appear darker when viewed

from one direction than from another. When you use iridescent fabric, it is necessary to decide which color effect is desired so that the garment can be cut all one way. Some iridescent fabrics also have a right and wrong side.

Fabrics with right and left. If the fabric has a right and left in the design, the pattern must be laid so that the design faces correctly. A garment may be planned so that the motifs of the design will all face in the same direction or so that they will face each other. Twill fabrics, which have a diagonal, must be cut so that the twill will run in the same diagonal direction all the way across the garment. The pattern pieces may be reversed up and down without making the twills appear mismatched, but chevrons must not be formed at bias seams. For this reason patterns which bring bias edges together should be avoided. The use of fabrics with a right and left should be planned before the fabric is purchased, in order to know how much fabric will be required. Fabrics with a right and left may or may not have a right and wrong side and an up and down.

Fabrics with large designs. Any regular or irregular design—plaid, check, stripe, floral, or novelty—unless it is very small or has an indistinct over-all effect, requires that the outline of the design be matched on the seam lines of the garment so that the design will appear uninterrupted. This matching of the design usually requires extra yardage. Spacing of the designs of the fabric in the garment should be planned so that they will be located to best advantage on the figure and will be broken as little as possible by darts and seam lines. They should be balanced right and left as well as above and below the waistline. Careful planning should be done before the fabric is purchased in order to know how much fabric of such a design will be needed. The larger the design, the greater

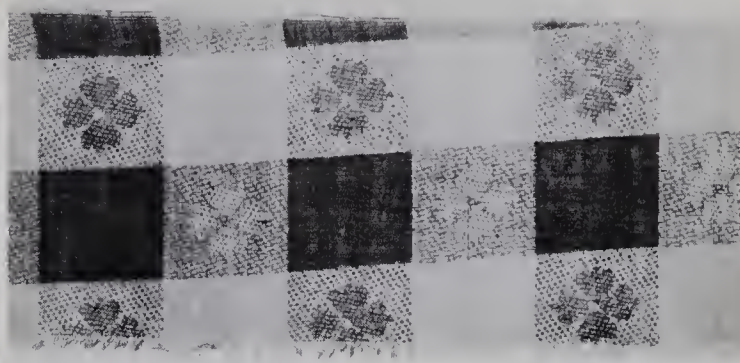
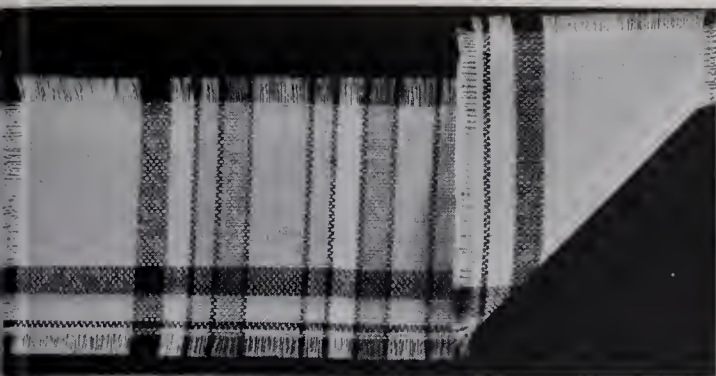
the amount of fabric needed. If you know the exact size of the design in the chosen fabric, the repeats may be marked off on paper and the laying of the pattern tried. From this layout, the amount of the particular fabric that will be needed can be determined. When making this layout, keep in mind that the design, or repeats, should always match in a lengthwise seam and, whenever possible, in a crosswise seam.

For ease in matching designs, it may be an advantage to lay the pattern on the right side of the fabric. Pin basting or hand basting on the seam line, depending upon the fabric, ensures matching the lines of the design precisely.

Fabrics with border design. A border design is usually placed along one selvage of a fabric. Styles in which the border may be placed along a straight structural line of the garment are the best choice. Because a pattern must be laid on the crosswise grain, the yardage must be figured in relation to the width of the fabric. The wider fabrics can be cut to better advantage. In order to have the garment retain its shape, the fabric should be firm. The motif in the border design should be matched on the seam lines in the same way that any large design is matched.

Plaid and striped fabrics. Fabrics with plaids and stripes may have a regular (or even) design, an up and down, a right and left, or both an up and down and a right and left. The design may be either woven or printed. The suggestions given above for each of these problems must be considered. Because these fabrics present so many problems in the laying of the pattern and in the construction of the garment, it is best not to choose them until you have had considerable sewing experience.

When using a plaid or striped fabric, select a pattern of simple design with a minimum number of seams. Best results are achieved from patterns with the fewest number of pieces, de-



USDA Photos

In a fabric with woven plaid, stripes, or checks, the design is on grain because the lines are formed by different colored threads, as in the woven plaid at the left. In a fabric with a printed design, the lines of the design may be off grain, as in the plaid at the right, so that when a garment is cut on grain it will be impossible to match the design at the seam lines.

signed with simple unbroken lines, straight or diagonal. Small designs are easier to match than large ones, so they provide opportunity for a greater variety of styles. Even fabrics with small designs should not be made into garments with circular yokes, skirts with many gores, or styles with slanted darts.

Fabrics with woven plaids and stripes can be cut on grain with no difficulty, because the bars are formed by different-colored threads woven to make the design. However, fabrics with printed plaids and stripes should be folded right side out when laying the pattern, though the construction details should be marked on the wrong side. The pattern must be laid true to the lines in the printed plaid or stripe, and so the garment must frequently be cut off grain. Therefore, printed plaids and stripes are usually not a good choice unless the fabric has a permanent resin finish.

Fabrics with stripes must be cut to match at seam lines and to give a desired direction to the stripes in all the pattern pieces. Stripes at the seam lines should be matched to be inconspicuous or to form chevrons. The direction of the grain of striped fabrics may be varied for emphasis or for trimming. For ex-

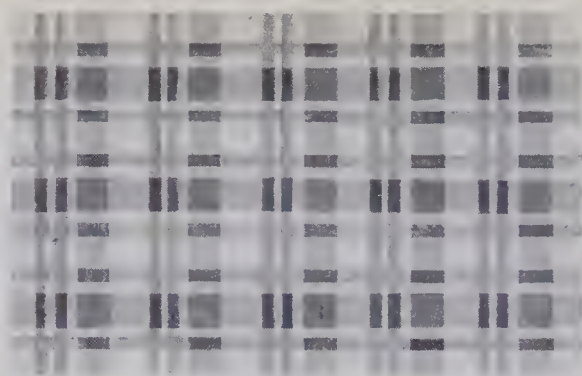
ample, a collar or pocket laid on crosswise grain or bias is effective in some fabrics.

Fabrics with checks that are less than $\frac{1}{4}$ inch square do not require matching. When checks are larger, the same rules apply as for plaids.

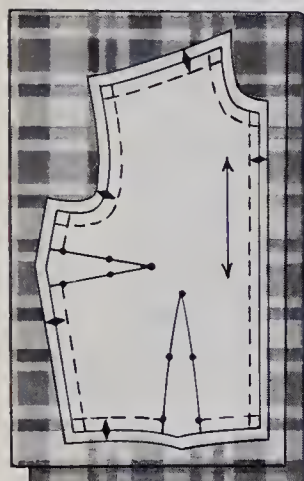
Balanced and unbalanced plaids are identified according to the way the bars or lines are spaced. "Up and down" refers to the spacing of the crosswise bars. "Left and right" refers to the spacing of the lengthwise bars.

1. Balanced plaids, or even plaids, like other regular designs, are exactly the same on both sides of the bar in the center of the design, in the up-and-down as well as in the left-and-right direction.
2. Unbalanced plaids, or uneven plaids, are not the same on both sides of the outstanding bar of the design. There are four types of unbalanced plaids, and they require special preparation in laying pattern pieces to achieve a balanced effect in the finished garment. The illustrations on pages 314 and 315 show how to lay the pattern on different types of unbalanced plaids.

Plaid fabrics must be cut so that the bars of the plaid match at the seam lines. The most



Unbalanced plaid (Type 1)



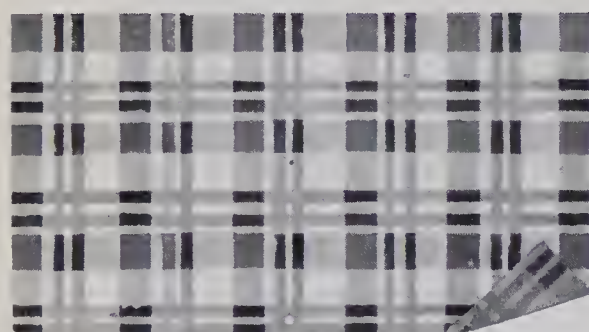
Pattern layout



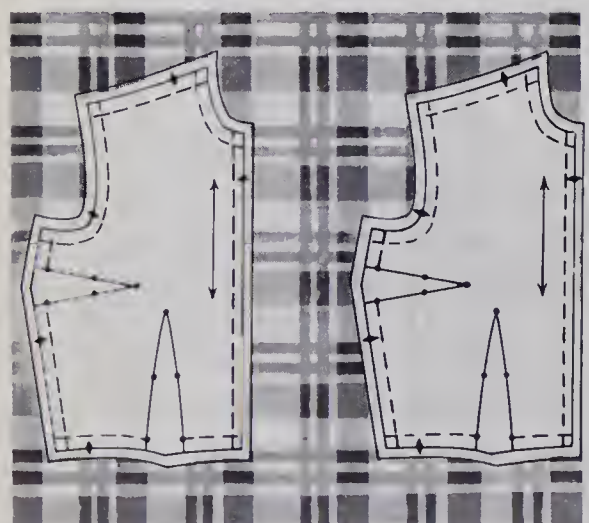
Resulting balanced effect

Type 1: With left and right, with or without right and wrong sides

For this type of plaid, front and back bodices must be seamed or open in the center if the plaids are to be balanced on both left and right sides of the body. To do this, fold the fabric crosswise along the exact center of a crosswise design unit. Lay the pattern piece on the fabric so the center *seam line* comes at the exact center of a lengthwise bar. If the pattern piece is designed to be laid on a lengthwise fold, the pattern fold line is used as the center seam line and a $\frac{5}{8}$ -inch seam allowance must be added beyond the edge.



Unbalanced plaid (Type 2)



Pattern layout



Resulting balanced effect

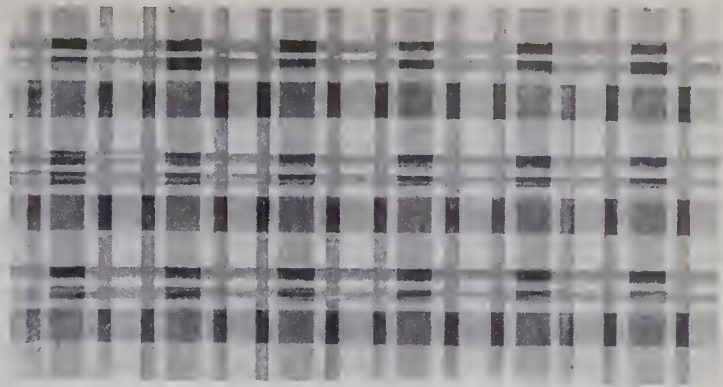
Type 2: With left and right, up and down, with no right or wrong side

As in the Type 1 plaid, the garment must be seamed at the center for the two sides to appear balanced. To do this, lay the pattern pieces on a *single thickness* of the fabric with the center seam line on the center of a lengthwise bar and with the best arrangement of crosswise plaids. After cutting the first piece, do not remove the pattern piece from the fabric but lay the piece in the same direction on a second area of fabric so the plaids running lengthwise and crosswise will match those in the first piece cut. Then cut the second piece. If the pattern used is designed to be laid on a fold, the fold line of the pattern becomes the center seam line and a $\frac{5}{8}$ -inch seam allowance must be left beyond the edge. As the fabric has no right or wrong side, one of the pieces is turned over when sewed.

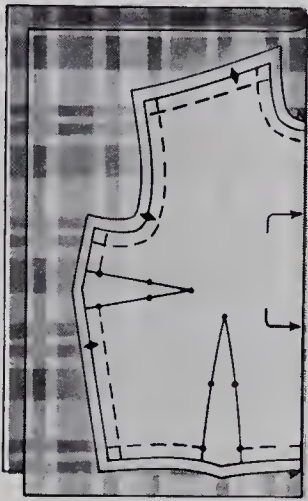
UNBALANCED PLAIDS

Type 3: With up and down, with or without a right or wrong side

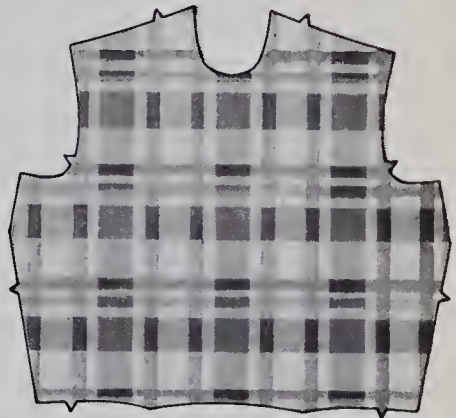
This type of plaid can be made up with or without a seam in the center because it is balanced left and right. To do this, fold the fabric lengthwise at the center of a plaid design. If your pattern is *not* designed with a seam in the center, place the piece on the fold, selecting the best arrangement of cross-wise plaids. If your pattern has a center seam, place it *in from the fold* so the center seam line will fall at the center of a length-wise bar. In both cases the pattern pieces must lie on the fabric with the tops pointing in one direction.



Unbalanced plaid (Type 3)



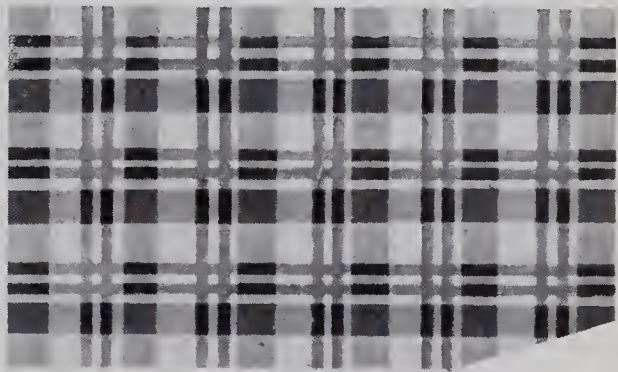
Pattern layout



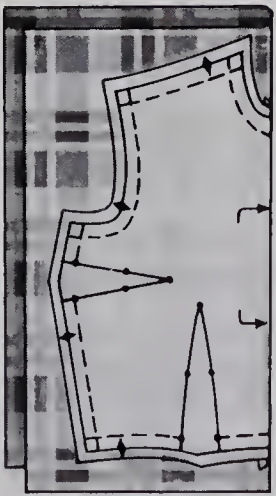
Resulting balanced effect

Type 4: With left and right, up and down, with a right and wrong side

In this type of plaid, the effect of balance *cannot* be created left and right of the garment center. Thus a pattern with or without a center seam can be used. With *unseamed* patterns, fold the fabric lengthwise at the location which you think will look best for the center, and place the pattern fold line on the fabric fold, as shown in the illustration. With *seamed* patterns, fold the fabric lengthwise, and place the seam line at least 5/8 inch away from the fold at a point which will look well when the pieces are stitched together. The tops of all pattern pieces must point in the same direction.



Unbalanced plaid (Type 4)



Pattern layout



Resulting balanced effect

Courtesy Simplicity Pattern Co. Inc.

prominent vertical line should be placed at the center front and center back. The most prominent horizontal lines should be placed so that they will flatter the figure. The following directions will also help:

1. Keep crosswise bars level at the bustline and at the hipline.
2. Match crosswise bars from front to back, across the sleeves, and at the center front and center back in a bodice, and at the side seams and center front and center back in a skirt.
3. Match dominant vertical bars of bodice and skirt.
4. Lay bars at equal angles to a bias line so that the bars form regular V's.
5. Lay notches on the same line of a plaid on pieces that will be joined.
6. Before laying the pattern, pin the layers of fabric together at frequent intervals so that the plaids match exactly.

Fabrics with difficult texture. Certain fabrics require special handling because of their texture. The difficult texture may result from the type of yarns used, the way the fabric is woven, or the finish that has been applied.

Some of the fabrics with difficult texture are (a) napped and pile fabrics, (b) sheer fabrics, (c) knitted fabrics, and (d) stiff and glazed fabrics.

Napped and pile fabrics are best suited to pattern styles that do not require much stitching. Top stitching is lost in the nap or pile.

Pile fabrics require some basting to prevent their "creeping." The basting should be done by hand, because machine stitching marks pile fabrics. This is especially true of fine velvets. For basting, use a long slender needle, silk or Dacron thread for elasticity, and short running stitches to prevent sliding of the fabric when the stitching is being done. Any gathering should be done by hand with stitches about $\frac{1}{4}$ inch long. To prevent puckering in the perma-

nent stitching, release the pressure on the presser foot slightly and use a rather long machine stitch and loose tension. Pink or overcast the seams. Work the pile out along the seam line with the point of a needle. Rayon velvets and corduroys that ravel require zigzag or binding of seams; tightly woven fabrics and silk velvets may be stitched and pinked along seam edges.

Turning the edge of a napped fabric against itself to finish an edge, as on a hem or facing, marks the right side of the fabric in pressing. Instead, on napped fabrics that ravel, zigzag or enclose the edges in seam tape or binding; on napped fabrics that are tightly woven, such as pinwale corduroy, stitch $\frac{1}{4}$ inch from the edge, and pink or finish with seam tape stitched flat.

Avoid buttonholes in napped and pile fabrics. Use snaps, hooks and eyes, or loops for fasteners. Use lining fabric for facing extra-heavy napped fabrics, such as fur cloth. If the garment fabric is washable, use a preshrunk cotton fabric for the facing.

Sheer fabrics are extremely difficult to handle; consequently, they should not be selected until you have had considerable experience in sewing. When a sheer fabric or a lace is chosen for a garment, it is always advisable first to make, try on, and correct a muslin garment from the chosen pattern. To hold the shape of a small section of a garment, such as a yoke or collar, made of a sheer fabric, baste the fabric to a thin piece of paper before laying the pattern. Do not remove the paper until the permanent stitching has been done. To cut bias strips, place sheer fabric on paper which has been marked with lines properly spaced. Instead of a facing, a folded bias binding is sometimes used, or the section of the garment that requires a facing may be made double.

Place a layer of tissue paper under a sheer fabric to prevent puckering when staystitching or when stitching two pieces of fabric together.

Make rows of stitching for shirring with medium-short stitches, so that the fullness will be evenly distributed and firmly held. Seams should be narrow on sheer fabric— $\frac{1}{4}$ to $\frac{1}{8}$ inch—and should be finished with picot, zigzag, double stitching, edge stitching, a mock French seam, or a clean finish. Narrow double binding makes attractive and durable trim. Hems may be narrow or, on straight skirts, extremely wide.

Knitted fabrics are soft, slightly elastic, and porous. Even if closely knit, they tend to lose their shape more readily than woven fabrics. For this reason, garments of knitted fabrics that have straight skirts should be at least partially lined to prevent bagging and sagging.

These qualities also make it desirable to select a simple pattern style with few inset details and some ease in the skirt. Avoid widely flared skirts because of the stretching quality of the fabric. This quality also makes careful manipulation of the fabric necessary throughout all the processes of construction of a garment. Knitted fabrics require little pressing. They will not retain shape which is blocked into them.

Because the creases are difficult to steam out, tubular jersey should be re-folded so that the creases are in the center of the fabric and not in the center of the garment when you lay the pattern. Lay the pattern with the right side of the fabric up, so that the rib can be followed for the straight of grain and to prevent curling of the edges of the fabric.

Knitted fabrics have a stretching quality which causes the seams to draw and the stitching to break when the garment is being worn, unless the fabric is held firmly as it is being stitched. Use a small straight stitch or a very small zigzag stitch when stitching seams to give the stitching elasticity and to prevent the breaking of the thread. Hold knitted fabrics with one hand in front of the needle and the

other behind it, and exert an equal pull. Be careful not to pull so hard as to interfere with the way the cloth feeds under the presser foot. The machine should take the fabric through. (See illustrations on page 250.) Reinforce seams in knitted fabrics at the points of strain with seam tape. (See illustration on page 516.) Wool jersey does not ravel as easily as jersey made of smoother fibers, such as rayon and nylon, but if it does, zigzag the cut edges.

Stiff and glazed fabrics have little or no "give" and so are well adapted to styles which include intricate details in construction. Stiff and glazed fabrics and embroideries, flocked designs, and embossed patterns are difficult to rip without damaging the fabric. Pin and needle marks cannot be removed, and special adjustment of the presser bar may be necessary. Stiff fabrics, such as taffeta, lend themselves best to designs cut with generous width.

Synthetic fabrics. Except for the problem of fraying of the smooth, slick filament yarns, characteristic of some of the fabrics made from the synthetics, most of the problems of synthetics are in the sewing process.

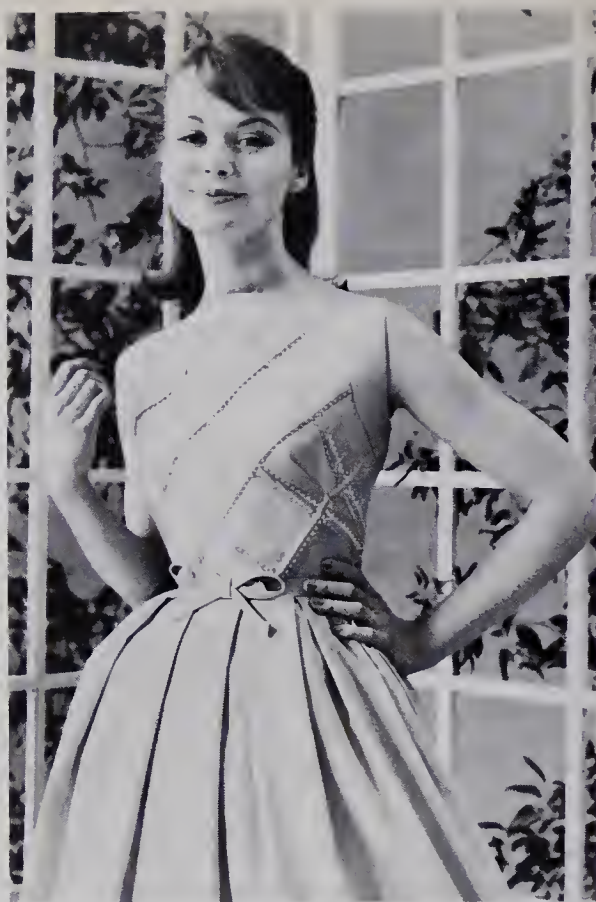
The sewing techniques required will depend upon the particular fabric rather than the fiber from which it is made. Use thread of the same fiber, if possible. Always use sharp shears and fine pins and needles. Before stitching on the garment, test the machine by sewing on a double thickness of fabric on the lengthwise grain. If stitching puckers the fabric, try a slightly longer stitch and a slightly looser tension. To prevent the spool of thread from spinning on the spool pin, place the spool with the notched end up, and put a small piece of felt under it. Cut the thread rather than break it, to avoid puckering the seams. When ripping, pulling one of the machine threads may cut certain of the synthetic fabrics. Therefore, first test the fabric by ripping stitching which has been applied to a sample of it.



Courtesy National Cotton Council

Choosing Fabrics for Use

In addition to the ease or difficulty of handling a fabric, there are still other factors to consider when choosing a fabric for a given garment. When a fabric is chosen, it is also necessary to decide whether or not the garment is to be lined and whether or not interfacing fabric will be needed. If lining and interfacing are to be used, the type that is most desirable for the outer fabric and the garment itself must be determined.



Courtesy M. Lowenstein and Sons, Inc.

Fabric must be appropriate for the individual and the style and type of garment. The large border design and the crisp texture of the fabric in the dress at the left makes a dramatic party dress for a tall, slender girl. The plain-colored soft fabric in the dress above falls gracefully in the unpressed pleats of the skirt and reveals to advantage the intricate detailing in the simple bodice.

Choosing Outer Fabrics

When choosing fabric, the first consideration should be its suitability for the style and type of garment you are going to make. Fabrics recommended by the designer of the pattern are listed on each pattern envelope in terms of appropriateness for the style, for the structural lines of the design, and for the purpose of the garment. A heavy, firmly woven woolen fabric of twill weave, which would be suitable for a sports jacket, would not be at all suitable

for a dress. Lightweight, pure silk satin, ideal for a formal or a dressy blouse, would not be a good choice for a school dress.

Handling a yard or so of fabric is the best way to find out whether or not it is a good choice for you. Holding it up to your face, draped over your shoulder, will help you to decide whether it is becoming to you. A fabric with a good "hand" that is comfortable on the body and to the touch will probably give satisfaction in wearing.

Appropriateness to individual. In determining the fabric to be used, consider also the person who is to wear the garment. Generally speaking, certain fabrics are better for certain types of individuals than for others. Bold designs and stiff fabrics, for example, are not becoming to short, heavy girls. Plain fabrics or fabrics with small all-over designs and soft texture are much more becoming. Appropriateness of fabric to the figure and the personality of the individual is discussed in Chapter 2 on pages 58 to 64.

Purpose of garment. Whether the garment is for active sportswear, for school, for church, or for parties will make a difference in the fabric chosen. For example, while drip-dry fabrics are desirable for school clothes, they may not be for active sports because they are not sufficiently absorbent.

Children's play clothes, housedresses, boys' and mens' shirts, girls' blouses, etc., should be made of a serviceable fabric—that is, one which is durable, colorfast, and easy to care for and which will take hard wear and frequent laundering.

Garments worn infrequently and for dressy occasions do not have to be made from serviceable fabrics.

Style of garment. There should be a relationship between the style of the garment and the fabric used for it. Close-fitting garments require pliable fabrics with firmness and body

but not bulk. Styles with ease and fullness require fabrics that can be draped easily and gracefully—fabrics that tend to fall in soft folds when fullness is allowed. For help in selecting the fabric for the style you have chosen, see the chart on page 320.

Choosing Fabrics for Linings

Linings hold the outer fabric of a garment firm and so prevent stretching, sagging, and pulling out at seams.

Most coats, many jackets and skirts, and some dresses are lined.

A lining should be selected in relation to the outer fabric, no matter what the garment is.

Linings for dresses and skirts. Regardless of the fiber content of the fabric used to make a dress or skirt, the lining should be lightweight and as close to the color of the outer fabric as possible. Washable dresses and skirts require lining fabrics that are washable—that is, preshrunk and colorfast.

Linings for coats and jackets. Because a coat or jacket is put on and taken off frequently, the lining fabric should be one which will make it possible to slip the garment on and off easily. A lining should match, blend, or contrast with the color of the outer fabric.

Although certain types of firmly woven, lightweight dress fabrics are suitable for linings, there are some fabrics made especially for linings.

Some linings also include an interlining, attached in a weaving or bonding process. These are lightweight, yet satisfactory for adding warmth, and they eliminate the necessity of laying an interlining pattern and cutting it out in a separate process.

Lining fabrics woven with a metallic thread as a backing make a coat or jacket warmer than ordinary lining fabric, because they act as an insulator that stops the wind and "keeps out" cold.

HOW TO SELECT FABRICS FOR DIFFERENT STYLES

Styles with pleats. When pleats are to be pressed, use a fabric which creases sharply and will retain the crease or, if possible, can be durably pleated. Unpressed pleats should fall into soft folds and so require a fabric which is soft and not stiff.

Styles with intricate details. Construction details, such as darts and tucks, show up best in plain, firm fabrics. A fabric with bold design hides the details, and the details in turn interfere with the effect of the design.

Tailored styles. Plain fabrics or fabrics with a small design made by either the color or the weave are best for tailored styles. The interest in tailored garments is created by the construction lines and the simple detail of the garment style rather than by the fabric design. Heavier fabrics are frequently used for dresses, suits, and coats because they have qualities suitable for tailoring.

Close-fitting styles. Either plain or figured fabrics are appropriate for close-fitting garments. They are flattering to both the small and the large figure, if properly fitted, though the plain fabrics are better for the large figure in this type of garment.

Draped styles. Draping, shirring, and soft de-

tails, which are becoming to nearly everyone, are best achieved with soft, dull-surfaced crepes and knitted fabrics.

Styles with borders. Bordered fabrics may be chosen for pattern styles in which it is possible to place the border on a straight structural line of the garment. Trimming may be applied as a border design for such styles. For example, bordered fabrics or border trimming may be used on a skirt which is straight at the lower edge, whether gathered or fitted at the hipline.

Dressy styles. Garments for dress may vary all the way from a style that is pencil-slim to one that is bouffant and small-waisted. Luxury fabrics which are rich in their own texture and color are best for styles which have few seams and little detail or ornamentation. These include satins, brocades, damasks, moirés, and velvets. Styles which include darts, tucks, and pressed pleats are too severe for the softness of these fabrics.

Bouffant styles lend themselves to the use of crisp fabrics, such as organdy, taffeta, and faille, which usually tend to increase the figure size.

Sheer voiles and chiffons require ample fullness in the style to bring out the full beauty of the fabric.

When buying fabric for a coat lining, be sure to allow for a pleat at the center back, whether the style is straight-line or fitted.

Choosing Fabrics for Interfacings

Interfacings vary in type and weight and are used to serve at least four purposes: (a) to give body or firmness to lapels, collars, and some kinds of pockets; (b) to prevent stretch-

ing across the back of a coat or down the front opening of a coat, dress, or blouse; (c) to reinforce for buttonholes, buttons, and pocket openings; and (d) to cushion bulky seams and hem edges on heavy fabrics.

The weight of the interfacing should be in relation to the weight of the outer fabric, and on such soft fabrics as jersey, interfacing should be used only for reinforcement. If the inter-



Courtesy Bride and Home

Luxury fabrics can best be used for wedding gowns or formals. Such a fabric as silk organza drapes well, and because of its rich, lustrous texture, it requires a design of simple lines and little ornamentation.

facing is too stiff, it will stand out; if it is too limp, it will not provide the needed support. To be sure the interfacing is of the right weight and pliancy, try holding a piece of your fabric over it. For help in selecting interfacings, see the table on page 324.

Crease-resistant interfacings. Both woven and nonwoven crease-resistant interfacings are self-smoothing and will not shrink or wrinkle. Because they resist creasing, these fabrics should never be caught in the stitching at corners or any place where a sharply turned fold is desired.

Hair canvas, a very pliant and resilient fabric made of mohair, cotton, rayon, and wool, and other fabrics made of cotton, linen, rayon, nylon, or a combination of any of these, are examples of woven crease-resistant interfacings.

Nonwoven crease-resistant interfacings come in a variety of weights. The heavier ones give a very stiff, standout effect, while the lighter

ones give a softer appearance and may be used for petticoats, for linings, or for skirts where soft, flattering folds are desired. When cutting nonwoven interfacings, there is no need to consider the straight of the fabric, because there is no grain; usually, therefore, less yardage is required of the nonwoven interfacings. Some nonwoven crease-resistant interfacings are treated to make them adhere to outer fabrics when pressed.

Non-crease-resistant interfacings. A wide variety of types and weights of fabrics may be used for interfacings where crease resistance is not a requirement. The permanent finish of organdy, nylon net, and nurses' cloth provide support or stiffness. Fine taffeta, wigan, and muslin in various weights are quite satisfactory for reinforcement. Muslin is also recommended to prevent undue strain across the shoulder area of a coat or jacket. All these fabrics should be preshrunk.

Preparing Fabrics for Use

The key to success in sewing is the grain perfection of the fabrics used. If a garment is to fit perfectly, hold its shape, and hang well, the fabric from which it is to be made must be thread perfect and grain perfect. If the fabric has not been preshrunk, it must be shrunk. All fabrics should be pressed before the pattern is laid and the garment cut.

Making Fabric Thread Perfect

A fabric is thread perfect when one thread carries across the end of the fabric from sel-vage to sel-vage. Making a fabric thread perfect is basic to making it grain perfect. Both ends of the fabric should be thread perfect before the pattern is laid on it. The exception to this rule is a fabric which has been cut from the bolt in such a way that it is far off the cross-wise grain. In such cases, to save fabric, it is advisable to make one end thread perfect for

Fabric is thread perfect when the last thread on the end of the fabric can be drawn out from one edge to the other. Before using, fabric must be made thread perfect. The type of fabric determines the method to be used.

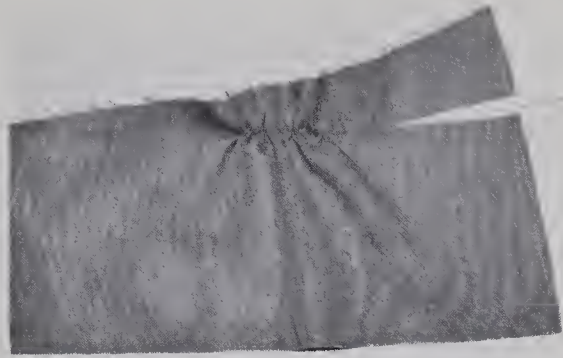
Courtesy Advance Pattern Co.



WAYS TO MAKE FABRIC THREAD PERFECT



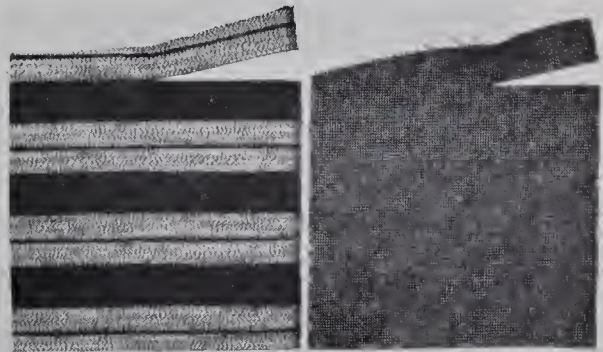
By tearing



By pulling a thread



By raveling



By cutting on woven line

(Top left) Most firmly woven, plain-weave cotton fabrics, as well as many rayons, silks, woolens, and synthetics, can be torn. If the fabric you have purchased has not been torn, test it to see if it can be torn. To tear, clip through the selvage about $\frac{1}{2}$ inch from the end of the fabric, and with a firm, quick motion tear across the fabric for the width required or to the opposite selvage. Then clip through this second selvage.

(Top right) Because of the weave or the yarn, some fabrics cannot be torn satisfactorily. These include sheer, pile, ribbed, loosely woven, and some designed fabrics. To make these thread perfect, pull out the first thread that goes all the way across the fabric. Pull the thread gently with the right hand, slipping the fabric back on the thread with the left hand to prevent breaking the thread. Whenever possible, pull the thread across the entire width of the fabric. If the pulled thread breaks, cut along the line where the thread has been removed, pick up the end of the broken thread, and continue pulling it across the fabric, cutting on the line each time the thread breaks.

(Bottom left) On some napped and pile fabrics it may not be possible to either tear or pull a thread. Instead, the crosswise threads may be raveled out until one thread carries across the width that is to be straightened. To make the raveling easier, cut the end as straight as possible before beginning to ravel. After raveling, cut off the ends of the lengthwise threads.

(Bottom right) The line may be made by a crosswise thread that is heavy enough to be followed in the cutting or by a woven design such as a plaid or stripe.

only the width required to cut the first pattern piece. For methods of making fabric thread perfect, see the illustrations on page 323.

Making Fabric Grain Perfect

When the grain of a fabric is in perfect position, the lengthwise and crosswise threads cross at a right angle. Fabrics are woven with the threads in this position, but frequently they are temporarily pulled out of shape in the finishing processes or in winding them on the

bolts. Such distortion must be corrected before laying the pattern.

Checking grain. To check for straightness of grain, a fabric may be aligned with the corner of a table, a newspaper, or a T square. (See illustrations on opposite page.)

Correcting grain. If you have found that the fabric is not grain perfect, it must be corrected. This can be done as follows so that the threads which have been stretched will be relaxed and thus take on their original position.

HOW TO SELECT INTERFACINGS

Fabric weight	Coat interfacings	Suit interfacings	Dress and blouse interfacings	Dress and skirt lining
Heavy (such as broadcloth coating, fleece)	All-purpose (or firm) hair canvas Heavy nonwoven	All-purpose (or firm) hair canvas Heavy nonwoven		Medium-weight or lightweight, woven or nonwoven
Medium-heavy (such as corduroy, gabardine)	All-purpose hair canvas Medium-weight, woven or nonwoven Nonwoven "bias"	All-purpose hair canvas Medium-weight, woven or nonwoven Nonwoven "bias"	Lightweight, woven or nonwoven Nonwoven "bias"	Medium-weight or lightweight, woven or nonwoven
Medium (such as crepe, faille, denim, Indian Head)	Medium-weight, woven or nonwoven Nonwoven "bias"	Lightweight, woven or nonwoven Nonwoven "bias"	Lightweight, woven or nonwoven Nonwoven "bias"	Lightweight, woven or nonwoven
Light (such as challis, shantung, gingham, percale)		Lightweight, woven or nonwoven Nonwoven "bias"	Lightweight, woven or nonwoven	Lightweight, woven or nonwoven
Sheer (such as chiffon, lace, organdy, soft silk)		Sheer, woven or nonwoven	Sheer, woven or nonwoven	Sheer, woven or nonwoven

Fabrics that have been preshrunk that are slightly off grain can be corrected by steam-pressing. (See directions on page 291.) Even short lengths of fabrics, such as those less than a yard long, which can be straightened temporarily by pulling them diagonally, must be steam-pressed to hold the threads.

If a fabric with a resin finish is off grain, the grain cannot be corrected, because the threads have been permanently set.

Fabrics that have not been preshrunk can be made grain perfect and shrunk in the same operation if they do not have a resin finish.

Knitted fabrics in which the ribs are not straight can be corrected as follows: Baste along a lengthwise rib. Cut along this rib, and lay the cut edge along the edge of the table. Smooth out the fabric so that all the ribs run straight up and down, parallel with the edge of the table. Do not be concerned if the end of the fabric goes off at an angle, but lay the straight-of-fabric marking of the pattern parallel to the lengthwise rib of the fabric.

Shrinking Fabric

If it is not stated on the label that a fabric has been preshrunk, it is necessary to shrink it before making a garment if the garment is to fit as well after laundering or steam-pressing as before. The shrinking can be done at the same time that the grain is being straightened by either of two methods, depending on the fabric: by soaking in water—for washable fabrics—or by the London method—for woolen fabrics. (See the chart on page 326.) Small pieces of fabric can sometimes be shrunk by steam-pressing, but only a commercial tailor can shrink large pieces of fabric by this method.

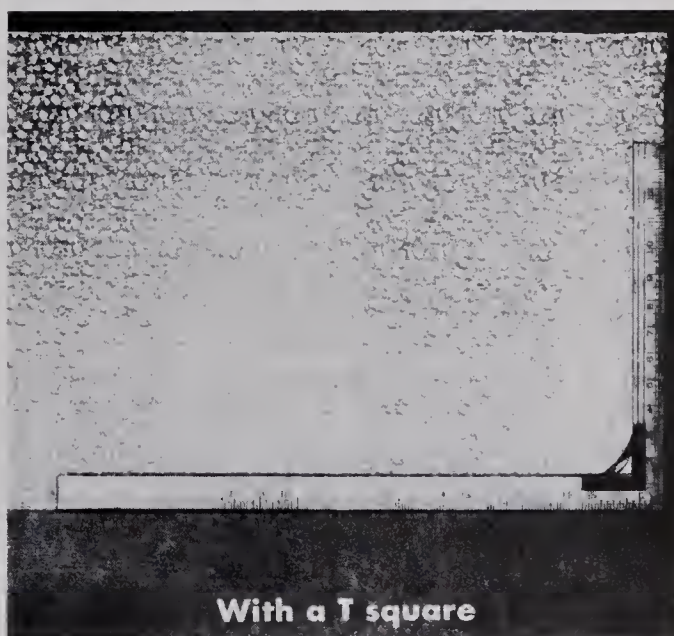
Pressing Fabric

To be assured of having the garment cut accurately, it is usually necessary to press the

HOW TO CHECK FOR GRAIN PERFECTION



On corner of table



With a T square

Courtesy Advance Pattern Co.

Every piece of fabric should be checked for grain perfection before using it by one of two methods: (Top) Lay the open fabric at the end of a square-cornered table with the selvages parallel to the edge of the table and the straight end even with the end of the table. (Bottom) Use a T square on the open fabric—crosswise threads lying along one edge of the square and lengthwise threads along the other edge.

HOW TO SHRINK FABRICS

Washable fabrics (by soaking in water)

1. Prepare the fabric as follows:
 - a. Make the fabric thread perfect.
 - b. Fold the fabric lengthwise, wrong side out, with selvages and ends even.
 - c. Machine-baste the two layers together at both ends.
 - d. Fold crosswise several times, accordion fashion.
2. Moisten the fabric in a basin of water as follows:
 - a. Soak in lukewarm water until the fabric is thoroughly saturated.
 - b. Squeeze out the excess water without twisting the fabric.
 - c. Roll the fabric in a Turkish towel or an old sheet to absorb the excess water.
 - d. Unroll the fabric flat on a table or on the floor. Be sure that the ends are straight and the corners square. Do not hang the fabric up, because hanging will stretch the threads out of their correct position.
3. Dry the fabric on a flat surface as follows:
 - a. Let the fabric dry while flat on the table.
 - b. Smooth with the hands occasionally from the selvages to the fold on the crosswise grain to ensure grain perfection, as shown at the top of the opposite page.
4. Press the fabric only after it has thoroughly dried.

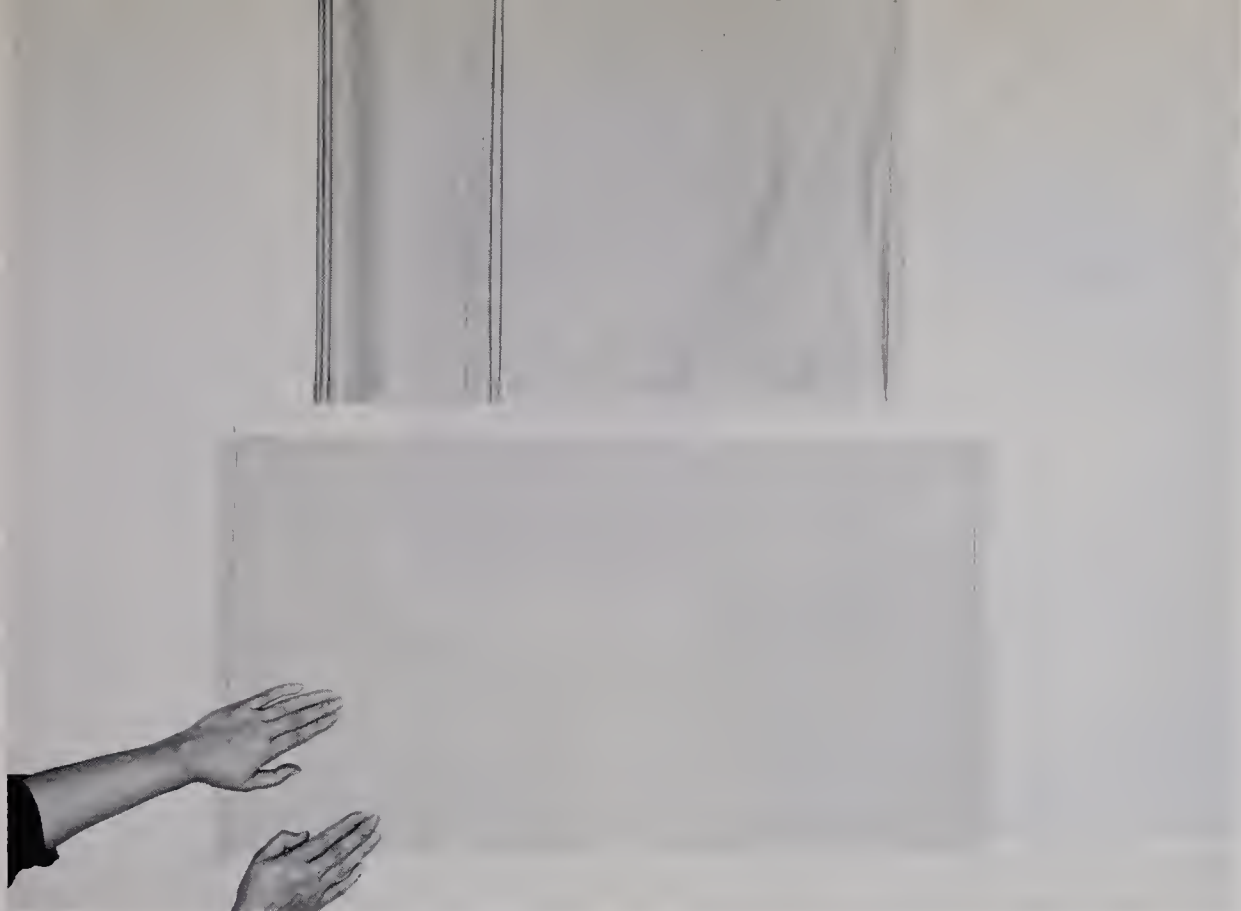
Woolen fabrics (by the London method)

1. Prepare the fabric as follows:
 - a. Make the fabric thread perfect.
 - b. Fold fabric lengthwise, wrong side out, with selvages and ends even.

- c. Machine-baste the two layers together at both ends.
 - d. Lay the fabric on the table as smoothly as possible.
2. Moisten the fabric in a wet sheet as follows:
 - a. Spread a wet sheet, folded in half lengthwise and with excess water wrung out, on the dry fabric with the end of the sheet about 8 inches from the end of the fabric.
 - b. Fold the end of the fabric over the end of the sheet and continue folding the fabric and sheet together for the entire length.
 - c. Cover with paper or Turkish towel to prevent fabric from drying too quickly. Let stand.
 - d. After several hours unroll the sheet and fabric and press the fabric with the hands from the selvages to the fold on the crosswise grain. If the fabric is off grain, force the threads back into their original position.
 - e. Re-fold the fabric and let it stand until the wool has been thoroughly dampened, as shown at the right.
3. Dry the fabric on a flat surface as follows:
 - a. After six or eight hours, open the roll and remove the sheet.
 - b. Check the grain lines to be sure they are straight, and smooth out the fabric.
 - c. Let the fabric dry while it is flat on the table.
 - d. Smooth with the hands occasionally, from the selvages to the fold on the crosswise grain, to ensure grain perfection. This will make pressing unnecessary on most fabrics.

fabric before laying the pattern. Press out any wrinkles, and press out the center fold except on fabrics which have been folded wrong side

out and do not need to be re-folded to lay the pattern. For the techniques of pressing different kinds of fabrics, see pages 289 to 291.



To shrink a washable fabric, fold it, accordion-pleat fashion (top), and soak it in water. When thoroughly moistened, unroll the fabric on a flat surface and smooth with the hands from selvages to the fold (bottom) to ensure grain perfection. For directions, see the chart on the opposite page.

SHRINKING WOOL FABRIC BY THE LONDON METHOD



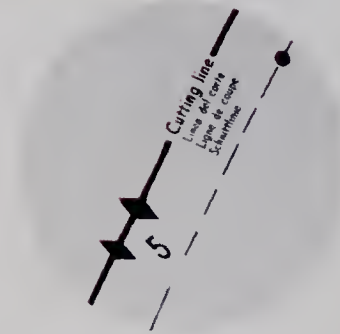
Courtesy Advance Pattern Co.

In the London method, wool is shrunk by placing a wet sheet over the fabric, as shown at the left, and folding the fabric back over the sheet, as shown at the right. When the fabric is thoroughly moistened, it may be unfolded and smoothed out flat to dry. For directions, see the chart on the opposite page.



13

Using the Pattern



THE PATTERN is for the seamstress what the blueprint of a house is for the builder. It provides the specifications of size, shape, and materials needed. It also indicates how the various pieces shall be put together and gives directions as to how the work shall be done. The pattern should be selected carefully and then followed as accurately as possible.

Selecting the Pattern

The selection of the pattern is one of the first important steps in the making of a garment. The correct pattern will simplify the work of making the garment and do much to ensure a finished garment which will be satisfactory.

Factors Affecting Choice of Pattern

In making your selection of a pattern, there are several factors that may affect your choice: the purpose of the garment you are planning

to make, the fabric you are planning to use, your own figure, and how much experience you have had in sewing.

Purpose of garment. The garment you are making should be a part of your general wardrobe plan. It should fulfill a need and be wearable for the occasions and activities in which you will take part.

The design of the pattern should be appropriate for the purpose of the garment. A dress for active sports should be loose-fitting and permit freedom of movement; a tailored type is good for travel, work, or street wear; pretty feminine styles may be desired for parties or dances; and simple, easily-cared-for styles are best for everyday school wear. See Chapter 4, "Planning Your Wardrobe," for further discussion of appropriate dress.

Fabric to be used. You cannot choose a pattern correctly without knowing the fabric

which is to be used. Whether you decide upon the fabric or the pattern first does not matter; what is important is that the characteristics of the fabric make it adaptable to the style or design of the pattern and that both will fulfill the purpose for which the garment is being made. Refer to Chapter 12, "Handling Fabrics," for help in understanding what kinds of fabrics can be used successfully in various styles of garments.

Figure of wearer. You should try to select a pattern that is flattering to your figure. Even figure faults can be made less noticeable if the pattern style is wisely chosen. Chapter 2, "The Color and Design of Your Clothes," will guide you in choosing patterns that will have the best lines for your particular figure.

Amount of sewing ability. Choose patterns that are not too difficult for your skill and experience in sewing. Begin with the simpler designs, and progress to the more complicated and difficult ones as your ability develops.

Simple-to-make Patterns

The beginner in sewing will be wise to select designs that are comparatively easy to make, so that the learning of the techniques of making a garment will not be made more difficult by complexities of the pattern itself. At first you should select patterns that require very few changes, except those needed to correct the fit. As you become more experienced, you can vary the details or combine patterns to secure a desired effect of individuality, but if this is tried too soon, it is likely to result in discouragement or even failure. The first garment should be easy to fit and easy to make. The next one may require more fitting and may include more complicated processes of construction. The rule of progression in difficulty that you follow in the learning of sewing techniques and the handling of fabrics should govern the selection of patterns.

The suggested designs for the series of projects in this book have been chosen for this progression from the simple to the more advanced.

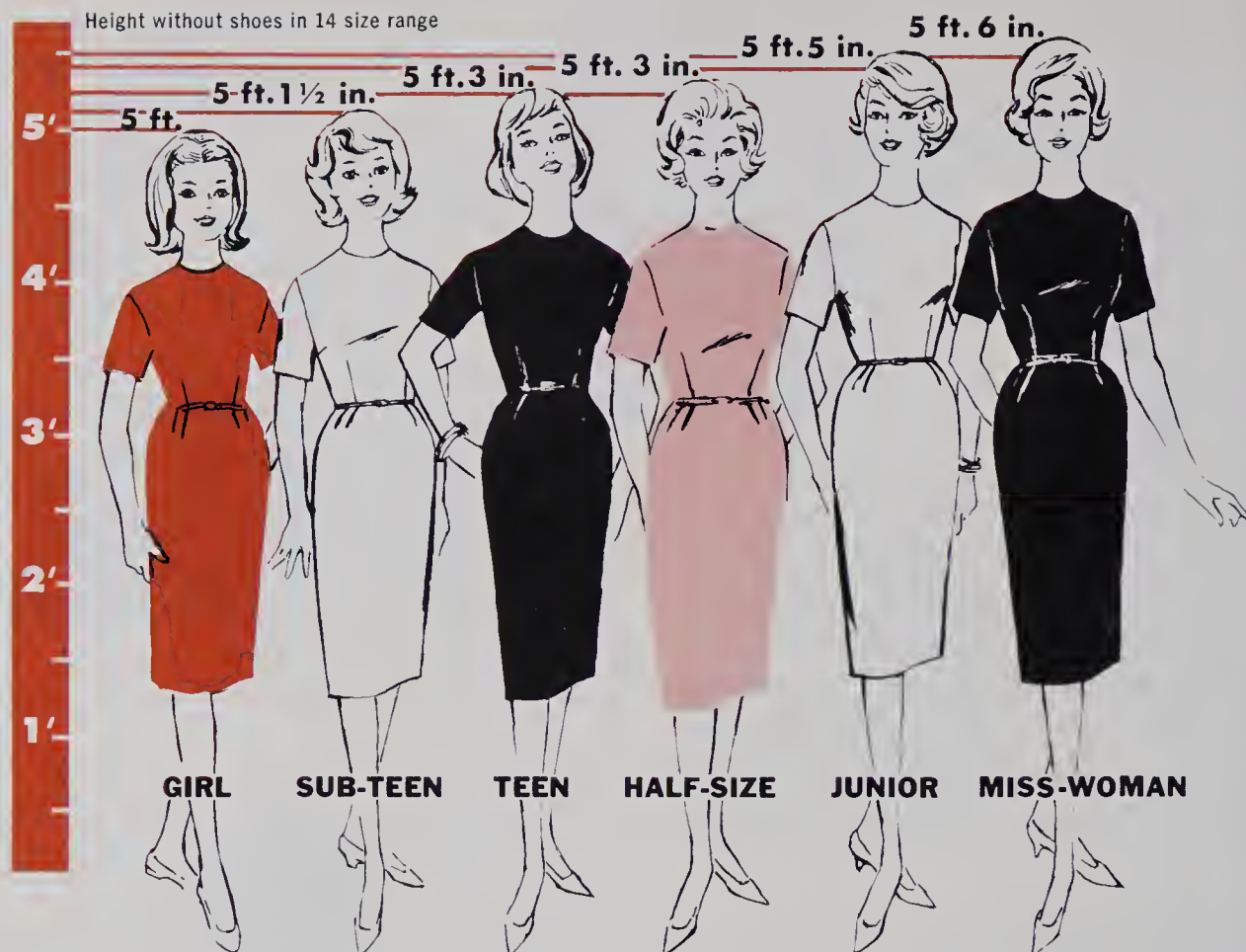
What is an easy-to-make pattern? How can it be recognized? A pattern for a garment that is easy for a beginner to cut and sew and that can be made quickly by anyone has the characteristics given in the chart on page 332.

This dress was made from a simple-to-make pattern—one with few pieces, right and left sides alike, gathered skirt, sleeves cut in one piece with the bodice, and a minimum of construction details. The rickrack braid is easy to add for the trimming. For other features of a simple-to-make pattern, see chart on page 332.

Courtesy Simplicity Pattern Co. Inc.



YOUR FIGURE TYPE



Girl figure: A growing figure, still immature, which has less need for dart-fitting than other figures.

Sub-Teen figure: A still-growing figure that is beginning to "shape up." It has more bust than the Girl Figure.

Teen figure: More developed and taller than the Sub-Teen Figure, but with proportions that are still youthful.

Half-size figure: Fully developed but short, with larger waist and hips and narrower shoulders than the Miss-Woman Figure.

Junior figure: Has a high, firm bust but is shorter in waist length than the Miss-Woman Figure.

Miss-Woman figure: A well-proportioned, fully developed figure, taller than any of the other types.

Courtesy Simplicity Pattern Co. Inc.

BODY MEASUREMENTS FOR FIGURE TYPES

Girl figure

Size	7	8	10	12	14	
Bust	25	26	28	30	32	in.
Waist	22½	23	24	25	26	in.
Hips	27	28	30	32½	35	in.
Back waist length	11	11½	12¼	13	13¾	in.

Half-size figure

Size	12½	14½	16½	18½	20½	22½	24½	
Bust	33	35	37	39	41	43	45	in.
Waist	27	29	31	33	35	37½	40	in.
Hips	37	39	41	43	45	47	49	in.
Back waist length	15¼	15½	15¾	16	16¼	16½	16¾	in.

Sub-Teen figure

Size	8s	10s	12s	14s	
Bust	28	29	31	33	in.
Waist	23	24	25	26	in.
Hips	31	32	34	36	in.
Back waist length	13½	13¾	14	14¼	in.

Junior figure

Size	9	11	13	15	
Bust	30½	31½	33	35	in.
Waist	23½	24½	25½	27	in.
Hips	32½	33½	35	37	in.
Back waist length	15	15¼	15½	15¾	in.

Teen figure

Size	10	12	14	16	
Bust	30	32	34	36	in.
Waist	24	25	26	28	in.
Hips	32	34	36	38	in.
Back waist length	14¾	15	15¼	15½	in.

Miss-Woman figure

10	12	14	16	18	20	40	42	44	46	48	
31	32	34	36	38	40	42	44	46	48	50	in.
24	25	26	28	30	32	34	36	38½	41	43½	in.
33	34	36	38	40	42	44	46	48	50	52	in.
15¾	16	16¼	16½	16¾	17	17⅛	17¼	17⅜	17½	17⅝	in.

AN EASY-TO-MAKE PATTERN

1. Has few pieces
2. Has right and left sides that are cut alike
3. Has mostly pattern pieces that are cut on the straight of the fabric
4. Has a minimum of construction details
5. Has a skirt made with simple gores or gathers rather than pleats or a yoke
6. Has only a few tucks or pleats that are large rather than narrow
7. Is sleeveless or has sleeves that are short, straight, and cut in one piece with the bodice rather than long, fitted, and set in
8. Includes simple, straight darts rather than curved darts or darts combined with other details
9. Has a simple neckline rather than a notched collar or a collar cut in one piece with the bodice
10. Includes a minimum of inset details, such as belts, gussets, pockets, or pleats

Determination of Your Figure Type

Patterns are designed for different types of figures, based on stature and body proportions, as shown by height and figure maturity. These figure types vary in the slope of the shoulder; the height and shape of the bust; the length of the body, arms, and legs; etc.

Recognize different figure types. The pattern companies use somewhat different classifications for figures, but all have patterns for four or five generally recognized types, and some have designs for additional special types. (See illustrations on page 330.)

Discover your figure type. If you buy the correct pattern type for your figure, less pattern alteration is needed and fitting will be easier. (See Chapter 14.) The following suggestions may help you to find out as early in

your sewing as possible which pattern type is best for you.

Try on a sample garment or shell of a standard size. A shell is a basic-type garment made by a standard-size pattern. The use of shells is the best method of determining figure type, because it is so easy to see how the shell fits the figure. If shells are available in all the figure types in different sizes, trying them on will show quickly the type to buy.

Compare measurements given on the pattern

Trying on a shell, or a basic-type garment made by a standard-size pattern, is one of the best methods of determining figure type. You can also observe in the shell the location and amount of change needed to make it fit you perfectly. These same alterations can then be made in your pattern.



envelope with your own, if shells are not available. This method, however, is not so reliable, because no two figures, even though they measure the same, are identical in shape and contour. The length of the bodice is especially important in determining figure type.

Evaluate past experiences that you may have had in making, or even in buying, garments. You may know that you are short-waisted or have a high or low bustline. You may know whether you are shorter or taller than the average. This kind of knowledge will help you decide what type pattern to buy for a first garment. Then the amount and kinds of alterations that are needed should be noted carefully and used for determining the type of pattern to choose another time.

Determination of Your Pattern Size

After you know your figure type, the size of pattern that is best for you is easily determined. Pattern sizes are based on measurements, not on age. The size you buy in ready-to-wear is probably not the same as in a pattern.

Patterns are designed on specifications set up by the Measurement Standard Committee of the pattern industry. All major pattern companies base their pattern sizes and types on standard body measurements for bust, waist, hip, and back waist length. For directions on determining pattern size, see the chart on page 334.

Variations in Patterns

All pattern companies use the Standard Body Measurement Chart and dress forms which comply with these standards. The basic

To determine pattern size, body measurements must be taken accurately. The three measurements needed are bust, waist, and hip. The chart on page 334 will help you in determining your pattern size.



Courtesy Vogue Pattern Service and Frances McLaughlin-Gilli, photographer

HOW TO DETERMINE PATTERN SIZE

Take measurements. Only three measurements are needed for determining pattern size—bust, waist, and hip. Measurements should be taken over a simple, well-fitted dress or slip and proper foundation garments. Use a tape measure that will not stretch, and hold it parallel to the floor. All measurements should be snug but comfortable.

Take bust measure over the fullest part of the bust and the tips of the shoulder blades, preferably from the back for accuracy.

Take waist measure around the natural waistline—the smallest part of the body.

Take hip measure over the fullest part of the hip. This will be approximately 7 inches below the waistline but may vary somewhat with the individual figure.

Compare body and pattern measurements. The Standard Body Measurement Chart is printed on the pattern envelope and in the pattern catalogue. Few girls will have exactly the same measurements as those given in the chart, but by comparing the two you can

decide on the pattern size that is nearest to your measurement.

Choose pattern size according to garment. The bust measure is the most important one, because the size of patterns for most garments will be determined by the bust measure, regardless of the waist and hip measures. In this way the pattern will fit the shoulder and bust area, which is the most difficult to alter. Changes that may be necessary in the waist and hip sections are much easier to make.

Use bust measure for any garment that requires fit in the bodice, such as blouses, dresses, coats, and suits.

Use waist measure for skirts with flare or fullness which starts at the waistline or for skirts, shorts, and slacks when the waist and hips are in standard proportion.

Use hip measure for those garments which are not affected by bust measurement but which fit smoothly over the hips, such as skirts, shorts, and slacks. The waist measure is simpler to alter than the hip measure.

measurements for any size of pattern are the same in all makes. Yet the way the same size and type of pattern from the different companies will fit may vary considerably. The chief difference is in the amount of ease that has been allowed, but there are also differences in length, in shoulder line, in length and slant of darts, etc. Because some of these differences are style features, they may vary in different patterns made by the same company. There is, however, more uniformity among patterns made by the same company than among patterns made by different companies.

It is therefore advisable to try to discover

what make of pattern fits you best with the least alteration of the pattern and a minimum of fitting of the garment.

Studying the Pattern

After obtaining your pattern, the next step is to study it carefully. A great deal of helpful information is provided with the pattern—on the envelope, in the guide sheet, and on the markings of the pattern pieces themselves.

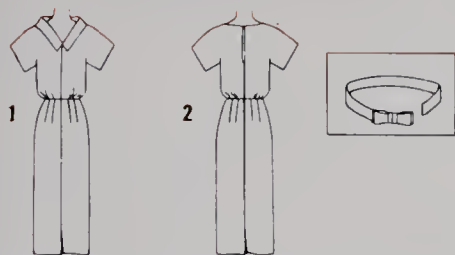
The Pattern Envelope

The envelope which contains the pattern gives the following information that is of value

THE PATTERN ENVELOPE

A How much fabric to buy

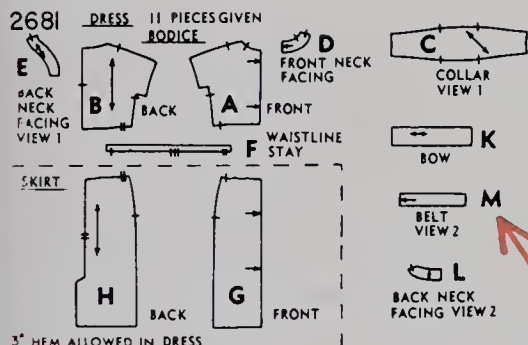
On the yardage chart, circle the view you are making, the fabric width, and your size. Draw lines across from the fabric width, and down from your size. Where the two lines meet, you'll find the amount of fabric needed.



JR. MISSES' AND MISSES' ONE-PIECE DRESS AND BELT: Simple to Make dress has a bloused bodice, kimono sleeves, slim skirt with a vent opening. V. 1 features a roll collar; V shaped back neckline. V. 2 features a bateau neckline.

Suggested fabric types — Both views: Cottons and Blends: corduroy, velveteen, faille. Linen, Rayons, Silks, and Synthetics: crepe, satin, peau de soie. Wools: crepe, jersey.

Sewing notions — View 1, 2: 2 spools thread, bias seam binding (opt.), 14" dress type zipper for side, round shoulder pads (opt.). View 1: Belt, buckle (opt.). View 2: 7" neck type zipper for back neck.



C The needed sewing notions

Buy them when you buy your pattern and fabric so you will be ready to start making your garment.

D The fabric types suitable for the style

Not all types of fabrics will make up nicely in every style. A check of the suggested fabric types may save you from making a mistake.

B How to treat special fabrics

If you plan to use plaids, stripes, fabrics with one-way designs, napped material or material with a satin weave, be sure to check the special information for such fabrics.

Extra fabric is required for matching plaids, stripes and one-way design fabrics. Use nap yardage and nap layout for satin (or one-way design).

Sizes	JUNIOR MISSES'			MISSES'			
	11	13	15	12	14	16	18
View 1 Dress							
35", 36" fab. with or without nap	3 3/8	3 3/8	3 1/2	3 3/8	3 3/8	3 1/2	3 5/8 Yds.
41" or 42" fabric without nap	2 5/8	2 5/8	2 3/4	2 5/8	2 3/4	2 3/4	2 7/8 Yds.
44" or 45" fabric without nap	2 3/8	2 1/2	2 1/2	2 3/8	2 1/2	2 1/2	2 5/8 Yds.
50" fabric with or without nap	2 1/4	2 1/4	2 1/4	2 1/4	2 1/4	2 3/8	2 1/2 Yds.
54" fabric without nap	2 1/8	2 1/8	2 1/8	2 1/8	2 1/8	2 1/4	2 1/4 Yds.

View 1 Contrasting belt and bow — 1/4 yard of 35", 36", 41", 42", 44", 45" or 50" fabric with or without nap.

View 2 Dress							
35", 36" fab. with or without nap	2 7/8	3	3	3	3	3 1/8	3 1/8 Yds.
41", 42" fab. with or without nap	2 1/2	2 1/2	2 5/8	2 1/2	2 5/8	2 5/8	2 5/8 Yds.
44" or 45" fabric with nap	2 1/2	2 1/2	2 1/2	2 1/2	2 1/2	2 1/2	2 1/2 Yds.
44" or 45" fabric without nap	2 1/8	2 1/4	2 1/2	2 1/4	2 1/4	2 1/2	2 1/2 Yds.
50" fabric with or without nap	2	2	2	2	2	2	2 1/4 Yds.
54" fabric without nap	1 3/4	1 7/8	1 7/8	1 3/4	1 7/8	1 7/8	2 Yds.

View 1 or 2 Bodice facings (when nap or heavy fabric is used) — 1/8 yard of 35", 36" or 39" lightweight fabric without nap.

Width of lower edge of dress 38 1/2 39 1/2 41 39 40 42 44 Ins.

View 1 Collar interfacing (optional) 3/4 yd. 32", 35", 36" woven or non-woven fabric.

View 2 Bodice interfacing (optional) 1/8 yd. 32", 35", 36" woven or non-woven fabric.

View 2 Belt interfacing (optional) 32", 35" or 36" woven or non-woven fabric 1/8 1/8 1/8 1/8 1/8 1/8 1/4 Yd.

STANDARD BODY MEASUREMENTS							
Bust	31 1/2	33	35	32	34	36	38 Ins.
Waist	24 1/2	25 1/2	27	25	26	28	30 Ins.
Hip	33 1/2	35	37	34	36	38	40 Ins.
Back length — neck base to waist	15 1/4	15 1/2	15 3/4	16	16 1/4	16 1/2	16 3/4 Ins.
Finished back length of dress	43	43 1/2	44	44	44 1/2	45	45 1/2 Ins.

E The standard body measurements for different sizes

The bust, waist, hips and back waist length measurements are body measurements and should be compared with your own body measurements to see if pattern alterations are needed.

F How many pattern pieces you will work with

The fewer the pieces, the easier the construction of the garment. Styles marked "Simple-to-Make" have the fewest number of pattern pieces.

both at the time of purchase and when you are checking the pattern for alterations:

View, or style. The front of the envelope usually pictures two or three views of the garment in types of fabric most suitable for the design and with all the details clearly shown. Select the view you prefer. A beginner should plan on making one of the views exactly as shown without trying to change or combine features from each.

Amount of fabric. A chart on the back of the envelope gives the yardage of fabrics of various widths that will be required for the different views shown on the front of the envelope.

To find the yardage given on the chart for your garment, read the chart correctly and consider these four factors: (a) the view, or style, to be used; (b) the size of the pattern; (c) the width of the fabric; and (d) the type of fabric—plain, plaid, napped, one-way design, etc. (See A in drawing on page 335.)

To decide on additional fabric, consider (a) whether the fabric has been preshrunk, (b) whether the design of the fabric requires matching, or (c) whether additional length is needed on any of the pattern pieces. The amount of extra fabric that will be necessary will depend upon the type of fabric and the alteration that is made in the pattern. Chapters 3 and 12 will help you with this problem.

Choice of fabric. The fabrics used in the views shown and others that are suitable for the design of the pattern are listed on the envelope. They will indicate the type of fabric that is best for the pattern even if you do not choose one of those specifically suggested.

Notions. All the small items that you will need, such as thread, zipper, and interfacing, are also given on the back of the envelope. These should be purchased when you buy your fabric, so that all will be in readiness for sewing.

Other features. These several other items of helpful information are usually given on the envelope:

Line drawings of the design of the garment on the back of the envelope sometimes show more than the colored picture on the front about the technical details.

A description of the design explains briefly features that may not be understandable from a picture. It may also tell something about how the garment is made.

A diagram of the pattern pieces, drawn to scale, appears on most envelopes. This reveals a great deal about the complexity of the pattern and the way the pieces are joined.

The Standard Body Measurement Chart gives the measurements used for size in designing the pattern. Use these standard measurements to check your pattern for alterations.

The Guide Sheet

All good pattern companies include a guide sheet with the pattern which shows how to lay the pattern on the fabric for cutting and tells how to make the garment. If the pattern is for an intricate or tailored design, a second instruction sheet may give directions for unusual or complicated techniques.

Layout. This part of the guide sheet will help you with the preliminary processes. Note particularly the diagrams similar to those on the envelope that are given as an aid in identifying the pieces of the pattern. Read the instructions for information about preparation of the fabric, laying the pattern, cutting, marking, etc., and choose the layout that you will use to cut your garment in this way:

1. Consider the view you have chosen, your size, the fabric width, and the type of fabric you are using.
2. Encircle the selected layout with pencil or crayon for quick reference, as shown at the top of the next page.

How to lay your pattern on your fabric for cutting

In the Primer, select the right cutting diagram for your chosen style, your size and the width of your fabric. Circle, or otherwise mark it for identification and quick reference.

Read carefully all the special notes that accompany the cutting diagrams for your chosen style.

Follow This Step-By-Step Procedure
in the Numbered Order

Study the pattern pieces and see cutting notes.

primer

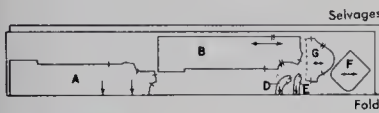
Guide for Cutting — Sewing — Detailed Dressmaking

Cutting Layouts

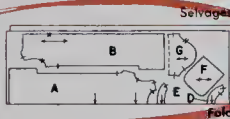
View 1 DRESS

* NOTE: For heavy fabrics, neck facings (D and E) may be cut of lightweight fabric.

Fabric With or Without Nap
All Sizes - 35" 36"



Fabric Without Nap
Size 42 - 44" 45"



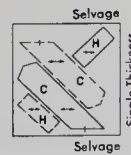
Fabric Without Nap
Sizes 14, 16, 18, 20 - 44" 45"
All Sizes - 41" 42"



CONTRASTING COLLAR AND CUFFS

NOTE: Collar - Cut 2 by C both right side up, on right side of fabric.

Fabric Without Nap
All Sizes - 35" 36" 41" 42" 44" 45"

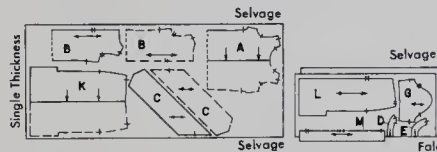


View 2

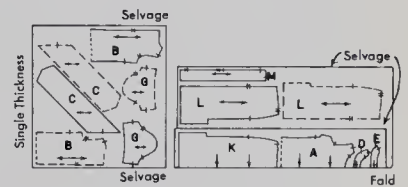
* NOTE: For heavy fabrics, neck facings (D and E) may be cut of lightweight fabric.

NOTE: Collar - Cut 2 by C both right side up on right side of fabric.
Facings - Cut bias strips of remnants 1-1/8" wide and the measurement of lower edge of sleeves.

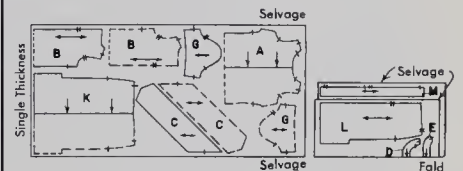
Fabric With or Without Nap
Sizes 12, 14 - 35" 36"



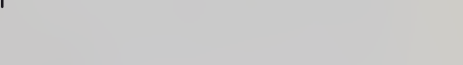
Fabric Without Nap
Sizes 12, 14, 16, 18 - 44" 45"



Fabric Without Nap
Size 20 - 44" 45"
Sizes 18, 20 - 41" 42"



Fabric Without Nap
All Sizes - 54"



Instructions. This part of the guide sheet will help you with the construction of the garment. It includes general sewing instructions in more or less detail, such as information about construction processes or suggestions for fitting and pressing, and may be illustrated by sketches.

The step-by-step directions for the construction of the garment are also given and further explained by sketches. However, not all the information needed by a beginner is given on the guide sheet. The steps in the construction process are listed, but the specific directions for carrying out the techniques are not always adequate for an inexperienced person, and the guide sheet does not include adequate information on fitting and pressing, both of which should be included in your own plan.

While you are learning to sew by making the series of projects that are suggested in this book, it will be better for you to follow the instructions given in the chapter on the specific project you are making, because they are precise and complete. You may also need to refer to the guide sheet for instructions about a style feature included in your particular pattern. After you have acquired the basic learnings and have formed the habit of following the Unit Method of Construction, you are ready to use the pattern guide sheet to best advantage.

The Pattern Pieces

It is also important to become thoroughly familiar with the pattern itself before attempting to use it. The more complicated the design,

the more important this preliminary study is.

Identify pattern pieces. Each pattern piece should be compared with the diagram of that piece on the envelope or on the guide sheet. It may be that no one of the views shown requires all the pieces that are given, but you must recognize what each piece is in order to know which pieces you will need to use.

Read printed instructions on pattern pieces. You will need to use all the following kinds of instructions that appear on pattern pieces at some stage in the construction of your garment:

1. Instructions for laying the pattern ("place on straight-of-fabric," "place on fold," "cut four pieces," etc.)
2. Instructions for fitting ("lengthen or shorten here," "waistline," "center front," etc.)
3. Instructions for sewing ("bring lines together and stitch," "slash here," "fold on solid line and lap to dotted line," "ease," etc.)

Know symbols. Notches and arrows are two symbols that appear on a pattern. The notches are usually numbered in sequence for matching similarly numbered notches on other pieces. The arrows indicate direction for stitching, folding, or lapping. Some other symbols are "top of sleeve," "end of opening," and "center front." (See drawing on opposite page.)

Identify markings. There are five kinds of markings for the following purposes: placing the pattern, altering the pattern, cutting the fabric, fitting the garment, and constructing the garment.

1. Place markings show how to place the pattern pieces on the fabric. The straight-of-fabric marking is the most important place marking.
2. Alteration markings appear on many patterns as an aid for making changes in

pattern size. However, in Chapter 14 a method of alteration, consisting of shifting the pattern, is described that is easy, quick, and accurate for most changes.

3. Cutting lines are shown on all patterns that are printed with a margin. Do not cut off the margins before placing the pattern on the fabric. To do so is extra work, and for many people the cutting is more easily and accurately done along a line than it is along an edge. The marking for cutting may be a single heavy line, or it may be a double line. Patterns without a margin do not have this marking. For some designs there may also be cutting lines marked within the edges of the pattern to indicate where clipping or slashing is to be done during construction. These are not cut when the garment is cut out but are transferred to the fabric for later use.
4. Fitting markings are lines which show waistline, center front, center back, etc.
5. Construction markings indicate the work that is to be done on each piece of the garment and how the pieces are to be joined. Examples of construction markings are darts, pleats, buttonholes, and location of pockets. Most of these markings are transferred from the pattern to the fabric. Seam lines are not transferred except where intricate shaping makes it impossible to use a seam guide in stitching the seam, such as short curves or corners for slashing.

Laying the Pattern

When you have become thoroughly familiar with your pattern, you are ready to proceed with laying it on your prepared fabric.

Preparing the Pattern

If the pattern pieces have become wrinkled in the envelope, they should be pressed smooth with a slightly warm iron.

PATTERN SYMBOLS

Arrows show cutting and stitching direction

$\frac{5}{8}$ -inch seam allowance

Pattern number, size, name of piece

Dot for adjusting sleeve ease

Center lines

Outside margin

Cutting line (solid outside line)

Seam line (broken inside line)

Straight-grain-of-fabric line

Printed sewing instructions

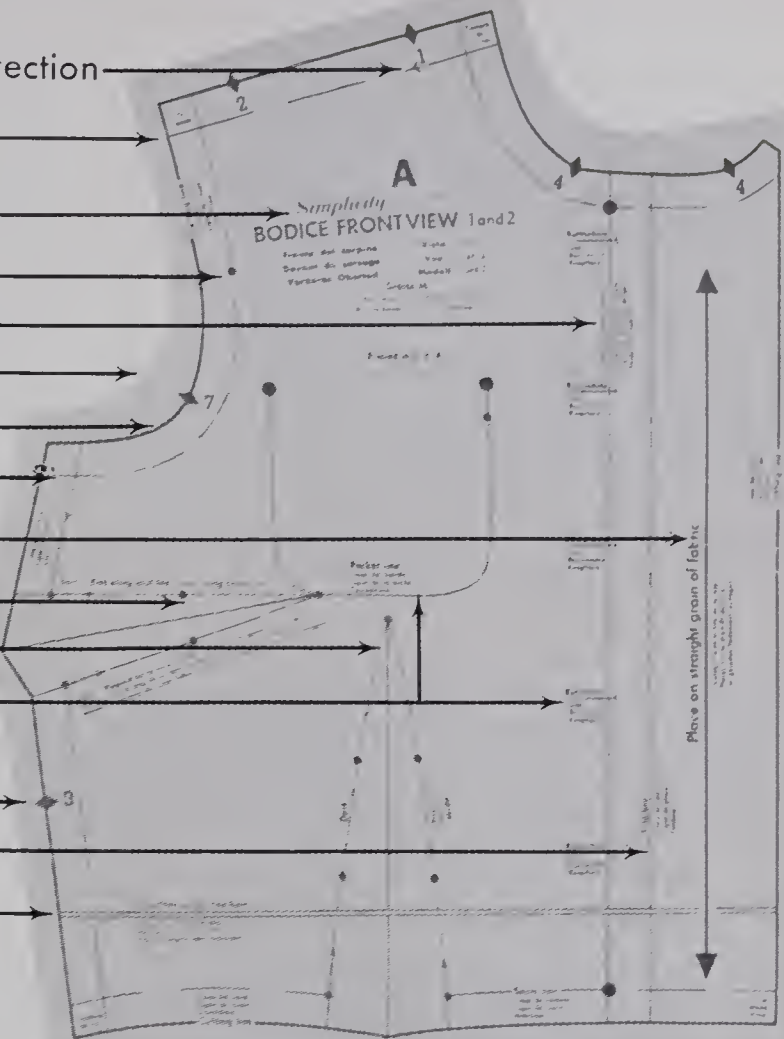
Dart outlines

Location lines for
buttonholes, pockets, etc.

Notches numbered in
sequence of matching

Fold lines

Alteration lines

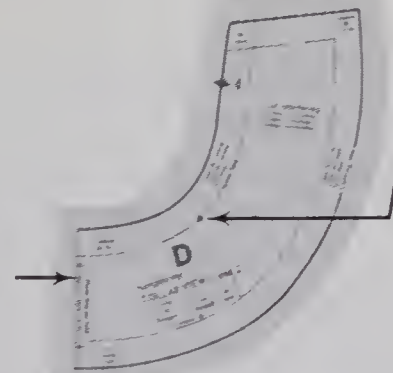
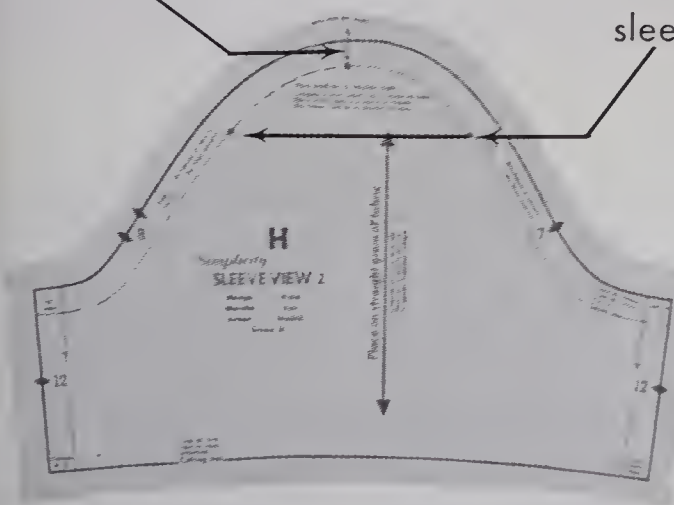


Top-of-sleeve mark

Dots for adjusting
sleeve ease

Collar dot
to match to
shoulder seam

Place-on-
fabric-
fold mark



Courtesy Simplicity Pattern Co., Inc.

KINDS OF FABRIC FOLDS

Single thickness. When the fabric is not folded but is spread out flat, usually with the right side up, in a single thickness, it is called "open fabric." Because a layout on single thickness requires more cutting than one in which two identical pieces are cut together and because there is always some chance of variation when a process is repeated, this type of layout is used only when others are not practical. An example of a pattern that must be cut on a single thickness is a design which is not the same on both sides of the figure, as a right and left front.

Lengthwise folds. When the fabric is folded along a lengthwise thread with the thread-perfect ends of the two thicknesses of fabric even, it is called a lengthwise fold. There are two kinds of lengthwise folds (see page 341):

1. A lengthwise center fold, in which the selvages are even
2. A fold that is less than half the fabric width, in which one selvage is parallel to the other and the width of the fold is adapted to the pattern pieces

Crosswise folds. When the fabric is folded along a crosswise thread with the selvages of the two thicknesses of fabric even, it is called

a crosswise fold. This fold is used when the pattern piece is too wide for a lengthwise fold or when the fabric design is more effective that way. There are two kinds of crosswise folds (see page 341):

1. A crosswise center fold, in which the thread-perfect ends are even and there are two complete, full-width layers of fabric
2. A fold that is less than half the fabric length, in which one thread-perfect end is parallel to the other and the length of the fold is adapted to the length of the pattern piece

Double folds. When there are several pattern pieces to be cut on a fold, the double fold is used. The fabric is opened out flat and then re-folded, either crosswise or lengthwise, so that the ends or the selvages meet or are parallel. The length or width of the fold is determined by the pattern piece, and the fold must be parallel to the selvage or straight end. (See page 341.)

Combinations of folds. Sometimes more than one kind of fold or folds and open fabric are shown on the layout plan in the guide sheet. (See page 341.)

Select pattern pieces. To avoid confusion and mistakes, return to the envelope all pieces that are not to be used for the view you are making. Sort the selected pieces into logical groups of skirt, bodice, etc., for ease of handling in the laying.

Check and plan alterations. Chapter 14, "Fitting Your Clothes," gives detailed instructions for determining what alterations are

needed and for making the alterations. When the necessary alterations are made by shifting the pattern in the process of cutting, no changes are actually made in the pattern piece. Mark the location and the amount of the alteration on the pattern piece as a reminder when you are cutting. If shifting is planned, extend the straight-of-fabric marking the full length of the pattern piece.

FABRIC FOLDS FOR LAYING PATTERN



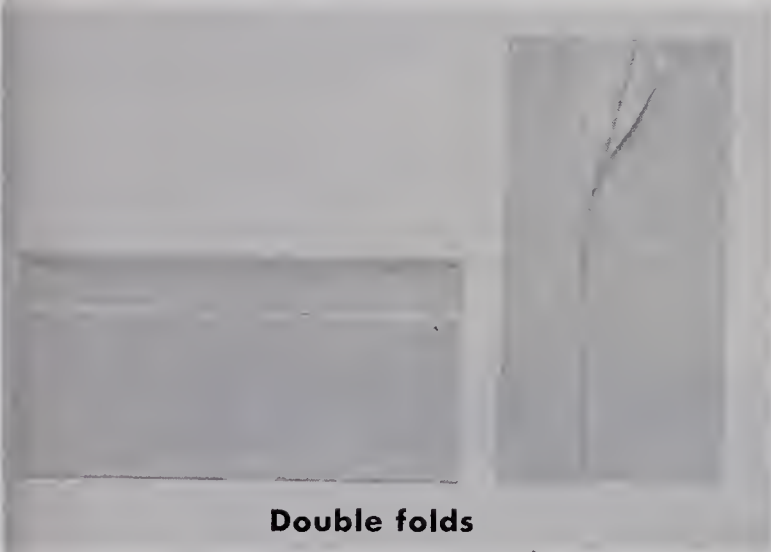
Lengthwise folds

(Left) Center fold. (Right) Fold less than half of fabric width.



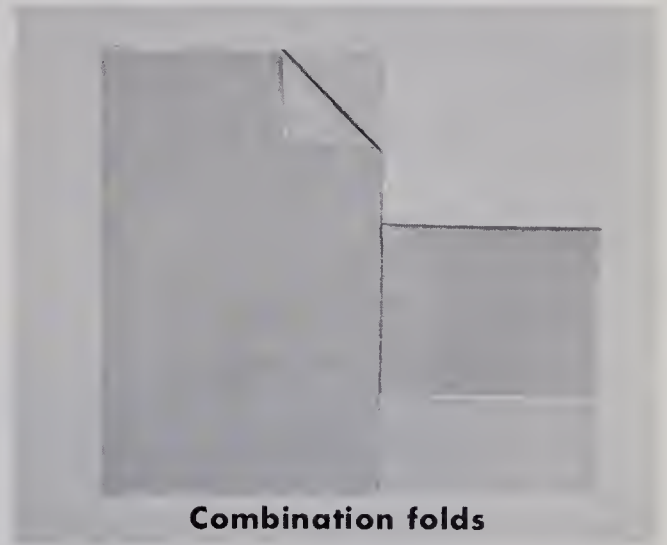
Crosswise folds

(Left) Center fold. (Right) Fold less than half of fabric length.



Double folds

(Left) Lengthwise double fold. (Right) Crosswise double fold.



Combination folds

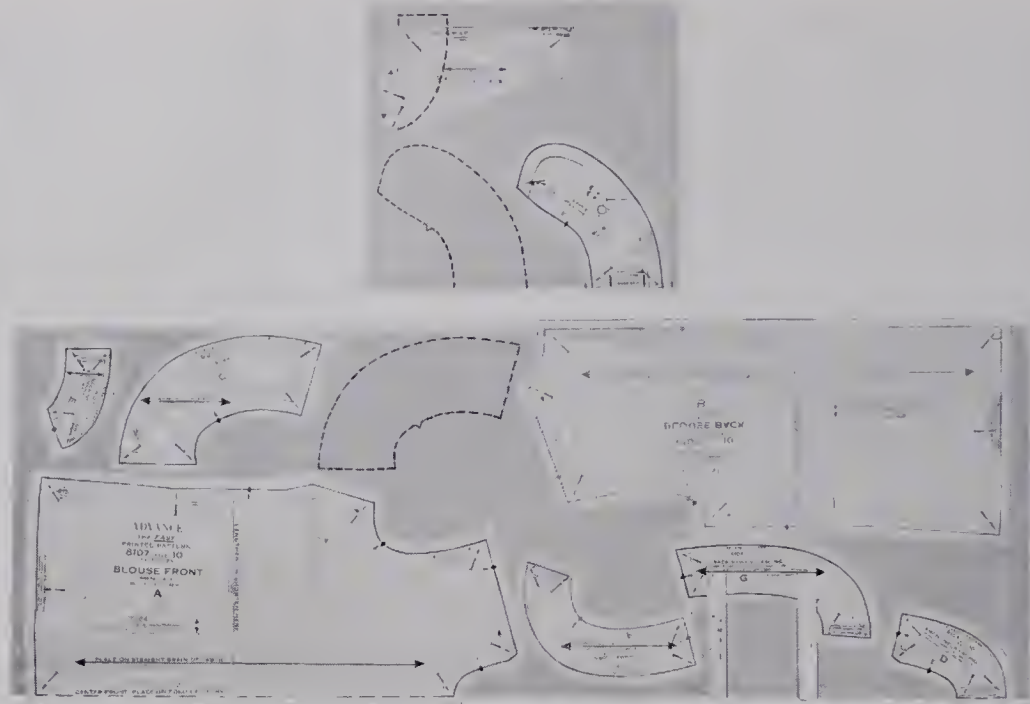
Both crosswise and lengthwise folds in one piece of fabric.

Folding the Fabric

The layout plan that you circled on your guide sheet will show the pattern laid either on a single thickness of the fabric or on a double thickness made by folding the fabric in one of several ways. This makes it possible to lay the particular pattern on the fabric most economically. Always fold the right side of the fabric to the inside, so that the marking can

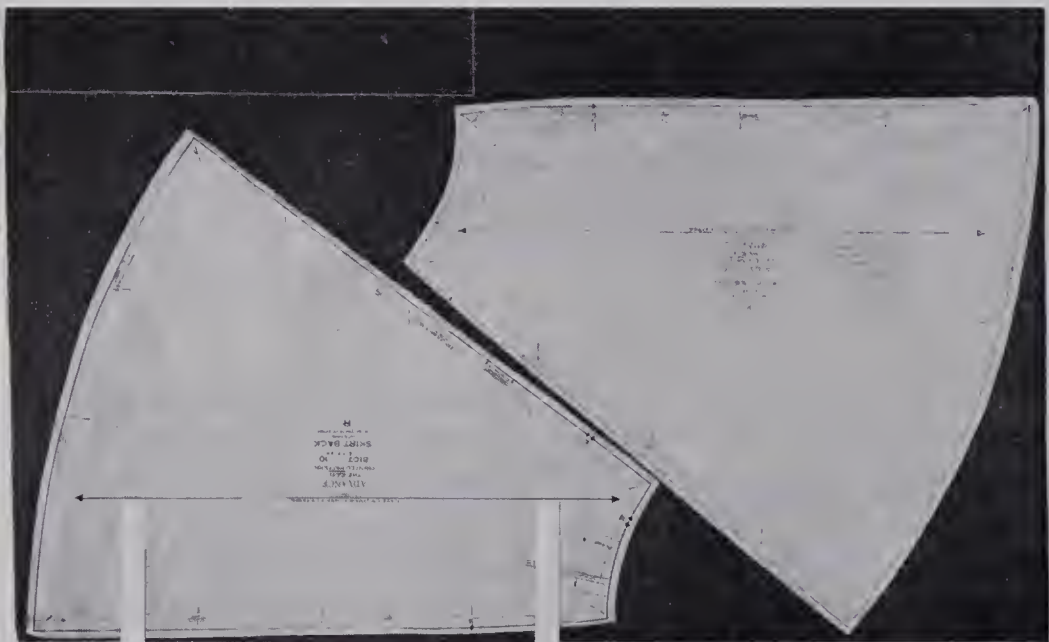
be done easily, so that the surface of the fabric will not be soiled or damaged, and so that seams of pieces that are cut together and are to be joined will be ready for stitching. Check any fold for accuracy by measuring in several places, from the fold to the selvage or straight end. The most frequently used folds are described in the chart on the opposite page and illustrated above.

LAYING THE PATTERN



Blouse

Place pattern pieces on the fabric according to the layout plan on your guide sheet. Facings, collars, etc., should be placed on grain that is identical to that of the piece to which they will be joined. Check straight-of-fabric marking on each piece. The skirt band is cut by measurement instead of by the pattern.



Skirt

Placing the Pattern on the Fabric

After the fabric has been prepared, the pattern checked for size and fit, and the adjustments planned, you are ready to place the pattern on the fabric.

Lay pattern on wrong side of fabric. If two thicknesses of fabric are to be cut at one time, the right sides of the fabric should be placed together. If open fabric is to be cut, lay the pattern on the right side.

Follow layout in placing pattern pieces. The easiest, quickest, and most economical way of cutting the pattern pieces is to place them on the fabric according to the layout shown in the guide sheet for your pattern. In laying the pattern pieces, you can check the direction of the grain by these rules:

1. Lengthwise lines of the garment are usually placed on the lengthwise grain of the fabric.
2. Facings, yokes, pockets, collars, cuffs, and bands are usually placed on the grain that is identical with that of the garment piece to which they will be joined. They may sometimes be placed on the bias or opposite grain for decorative effect.
3. Interfacings and reinforcing strips are usually placed on the grain that is identical with that of the piece of the garment which they will interface. There are two exceptions to this rule: (a) hem cushioning strips, which are always cut on a true bias, and (b) reinforcing strips for pocket openings, which are always cut on lengthwise grain to prevent stretching.
4. Linings are placed on the grain that is identical with that of the corresponding piece of outer fabric.

Cutting skirt bands by measurements instead of using the pattern piece will ensure better fit. (See pages 416 and 440.)

If alterations are needed, allow space in the layout for shifting the pattern. Indicate the location and the amount of change on the pat-

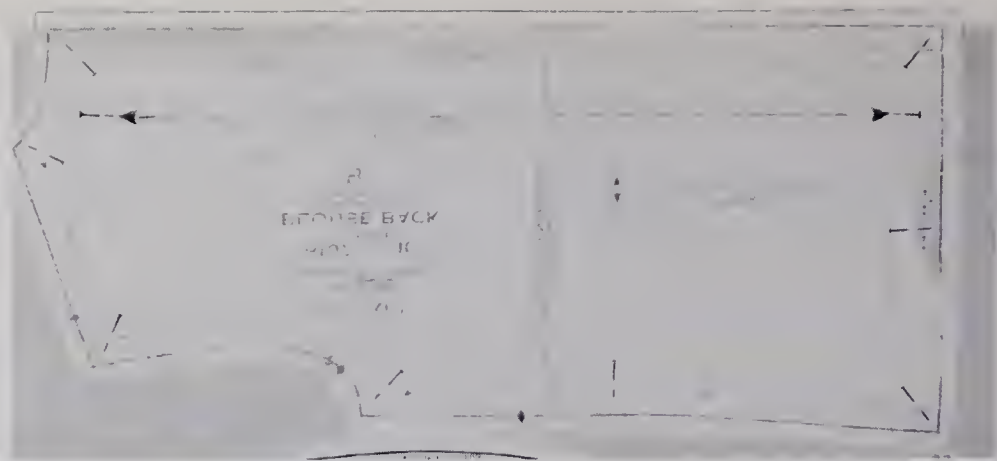
tern or the fabric so that it will not be forgotten.

Observe general rules for placing the pattern to make the work easier and to avoid mistakes. (See chart below.)

Check straight-of-fabric on each pattern piece. Locate the fold line on grain exactly on a fold that is made on a lengthwise thread parallel to the selvage or on a crosswise thread of the fabric parallel to a straight end. Locate the straight-of-fabric marking on grain by having the ends of the marking line an equal distance from the same straight edge.

RULES FOR PLACING THE PATTERN PIECES

1. Plan the entire layout before cutting any of the pieces. Make a tentative layout with all the pieces in the approximate position. Then perfect the layout. Be sure to plan for the correct number of each of the pattern pieces.
2. Place large pieces first, and fit small pieces in later, placing the wide end of the pattern piece at the cut end of the fabric.
3. Lay the lengthwise layout first, before refolding the fabric for the crosswise layout. When a combination of folds or of folds and single thickness is used, make folds no wider than the pattern piece.
4. Lay pieces close together, overlapping margins, dovetailing angles and curves, and fitting shaped pieces together to save fabric but leaving room to shift the pattern for alterations.
5. Cut duplicate pieces together on a double thickness of fabric whenever possible. If duplicate pieces must be cut on a single layer, reverse the pattern piece so that the printed side of the pattern is up for one piece and down for the other.



Pin the pattern to the fabric at each end of the straight-of-fabric marking. Pin diagonally into the corners and on the grain of the fabric along the edges of the pattern. Place pins inside the cutting line, with the points toward the outer edge. Pick up only a small amount of fabric with the pins.

Pinning the Pattern to the Fabric

After an approximate placing of the pattern on the fabric has been decided upon, the grain may be checked and the pattern pieces pinned for cutting. When pinning, pick up only a small amount of fabric on the pin.

Check grain line. Pin one end of the straight-of-fabric marking to the fabric. This should be the end of the marking that is toward the widest part of the pattern piece. Pivot the pattern on the first pin until the other end of the straight-of-fabric marking is the same distance from the selvage or thread-perfect edge as the first pin. Pin the other end of the straight-of-fabric marking, pinning directionally.

Pin corners of pattern piece. Smooth the pattern lightly in all directions from the straight-of-fabric marking, and place the pins diagonally into the corners with points toward the outside edge of the pattern.

Pin edges of pattern pieces. In pinning edges, place pins in the direction of the grain, points toward outer edge of pattern. Pin inside

the cutting line, never on it. Pin close enough to hold the pattern firmly to the fabric but not so close as to make the pattern appear lumpy. The number of pins will depend upon the fabric and the shape of the pattern piece. Sheer or slippery fabrics require more closely spaced pinning than firm fabrics; curves and angles require more pinning than straight edges.

Special Problems in Laying the Pattern

For fabrics which require special handling in the laying of the pattern (see list on page 310), read Chapter 12, "Handling Fabrics."

Cutting the Garment

Cutting with precision makes construction easier and more accurate and contributes to the final success of the garment. To avoid mistakes, cut all pieces in one work session, especially when there are many pieces, when alterations are to be made, or when the garment includes interfacing or lining. For techniques of cutting, see chart on opposite page.

RULES FOR CUTTING A GARMENT

1. Cut with the grain of the fabric wherever possible. This will be in the direction in which the seams will be stitched—from the wider part of the pattern to the narrower—and is indicated on many patterns by arrows on the seam lines.
2. Keep the fabric flat on the table as you cut, holding it flat with the other hand.
3. Walk around the table, rather than move the pattern and fabric, to prevent the fabric from slipping.
4. Cut the notches away from the pattern, never into the seam allowance. Cut multiple notches as one. If the pattern piece has been laid along the exact edge of the fabric or so close to another pattern piece that there is no room to cut the notches out, they may be marked with tracing paper and tracing wheel or a pencil, or they may be indicated by a short clip at the cut edge of the fabric.
5. Do not close the shears completely except when cutting to an exact point.
6. Cut "slash" and "clip" lines later—in the process of making the garment—when you are ready to attach that edge to another section of the garment.
7. Clip for $\frac{1}{8}$ inch into the edge of the fabric to indicate center lines, fold lines, the top of the sleeve, etc. A notch may be cut on instead of clipping, if preferred.
8. Do not use pinking shears to cut out a garment, because they are difficult to handle and because the cutting will be inaccurate.
9. Keep your plans for altering in mind, and shift the pattern during the cutting.
10. Never cut into the fabric beyond the point of a pattern corner, because such a cut may spoil the fabric for laying another pattern piece.

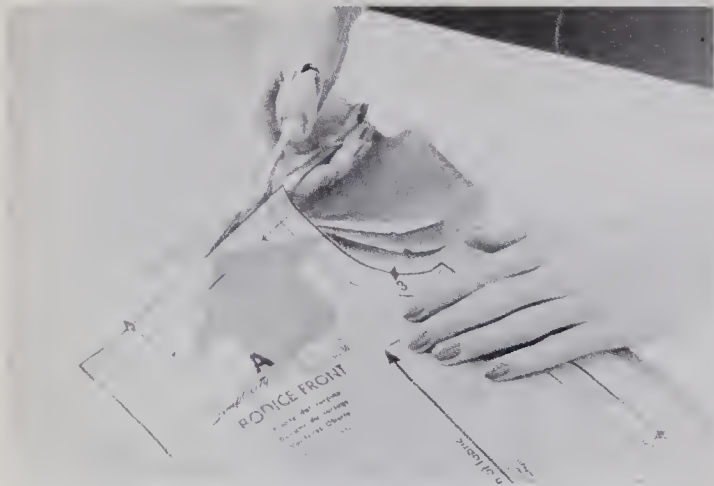


Courtesy Simplicity Pattern Co., Inc.

Stripes and plaids are examples of designed fabrics which require special handling in the laying of the pattern. The pattern must be laid so that the designs are placed to advantage on the figure and so that the lines in the design will match at the seams. The pattern should be a simple one to emphasize the design.



Courtesy McCall's Patterns



Courtesy Simplicity Pattern Co. Inc.

Cut with the grain of the fabric whenever possible. Refer to the chart "Rules for Cutting a Garment" on page 345.

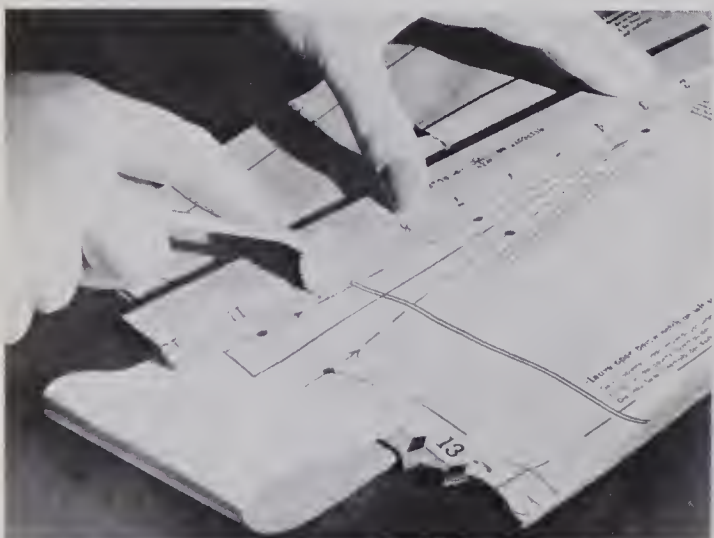
Transferring the Markings

Some of the pattern markings were transferred to the fabric as the cutting was done. Examples of these are the notches and the snips indicating centers, fold lines, etc. Other markings will have to be transferred by some other method.

Markings to Be Transferred

The following markings that must be transferred are those which will aid in the making of the garment:

Courtesy Simplicity Pattern Co. Inc.



1. Center markings at center front and center back of bodice, skirt, collar, etc.
2. Fold lines for bands, collars, cuffs, hem lines, darts, pleats, and cut-on facings—that is, facings cut in one with the body of the garment.
3. Slash and clip lines, because these will not be cut until the pieces are ready to be joined.
4. Markings of construction details as follows:
 - a. Shaping details, such as darts, tucks, pleats, gathering, or ease lines.
 - b. Position details, such as pockets, size and location of buttonholes, and trimming application lines.
 - c. Termination lines of openings, darts, pleat stitching, etc. A termination line is a short, straight line across or perpendicular to a stitching line.
 - d. Difficult seam lines only, such as short curves, corners, and the angles which will be reinforced for slashing. Seams along straight edges may be kept even by using a seam guide when stitching.

Methods of Marking Fabric

Following are several methods of marking fabric. Sometimes more than one method is used on the same garment. No matter what method is used, the marking should be done with the greatest possible accuracy.

Tracing paper and wheel. To mark two corresponding pieces of a firmly woven fabric that were cut together at the same time, use tracing paper and a tracing wheel. (See opposite page.)

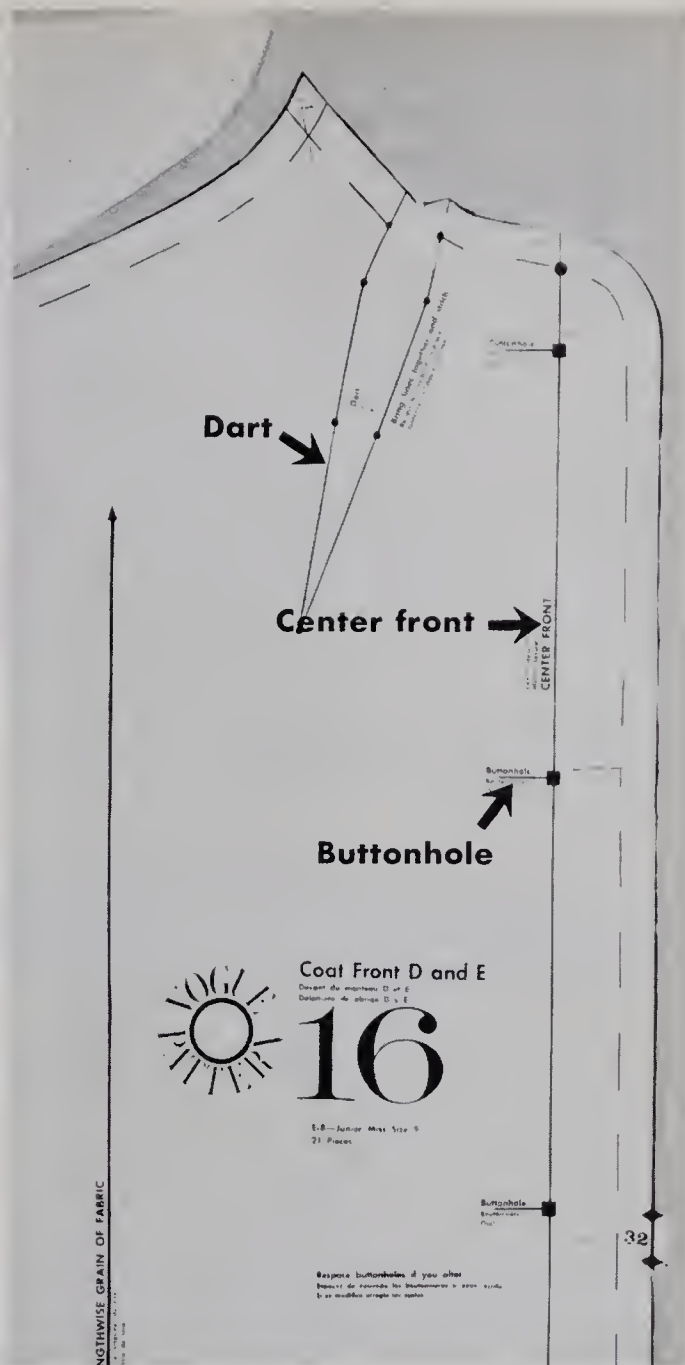
The best way of transferring pattern markings to most fabrics is with tracing paper and a tracing wheel. For directions for using tracing tools, see the chart on the opposite page.

Short snips. Cutting into the edge of the fabric for about $\frac{1}{8}$ inch serves to mark center front and center back of all pieces that were cut on a fold.

Tailor's tacks. For marking heavily napped, sheer, and loosely woven fabrics, tailor's tacks are used. Directions for making tailor's tacks are given on page 273. Thread of different colors may be used for different types

HOW TO USE TRACING TOOLS

1. Fold a strip of tracing paper, waxed sides together, of the lightest color that will show on the fabric you are using.
2. Place tracing paper on the fabric with the face of the paper on the wrong side of the fabric. For marking two pieces of fabric with right sides together at the same time, slip one end of the folded strip of tracing paper under the fabric and the other end between the top layer of the fabric and the pattern. Work on a firm surface, and protect the table with a cardboard under the fabric.
3. Trace markings with the tracing wheel, going over the lines only once, with firm pressure. Use a ruler as a guide for straight lines.
4. Indicate ends of stitching by termination lines.
5. Mark uncut notches by a line perpendicular to the edge through the point of the notch.
6. Retrace markings on hard-to-mark fabrics as follows: Turn back the pattern and top layer of the tracing paper, and retrace the markings on the top layer of fabric. The under layer will be marked more distinctly.
7. Use a needle-point wheel without paper to mark fabrics that will retain the pricked marks of the wheel.



Markings that are to be transferred to the fabric are those which will aid in the making of the garment, such as those shown above.

of marking. The tacks show on both the right and the wrong side of the fabric. Tailor's tacks are not as accurate as traced markings and take more time. (See illustrations on page 273.)

Machine basting. To transfer construction markings to the right side of the fabric that have been traced on the wrong side, use machine basting. Stitch on the traced lines

with the longest machine stitch. Examples of markings which must be transferred to the outside of the garment are darts and the size and location of buttonholes. (See illustration on page 347.)

Pins. Because pins come out easily, they should be used only as a temporary marking that is to be used immediately.

Chalk. For indicating the following, chalk is recommended: (a) the right and wrong side of the fabric, (b) the left and right sides of the garment, (c) the under collar and under cuffs, (d) the direction of the nap, etc., and (e) the alterations of the pattern on the fabric during the cutting.

Fold lines. As guide lines for the placing of interfacings of skirt bands, cut-on facings,

etc., and as an aid in construction processes, press the fold lines.

Assembling the Units

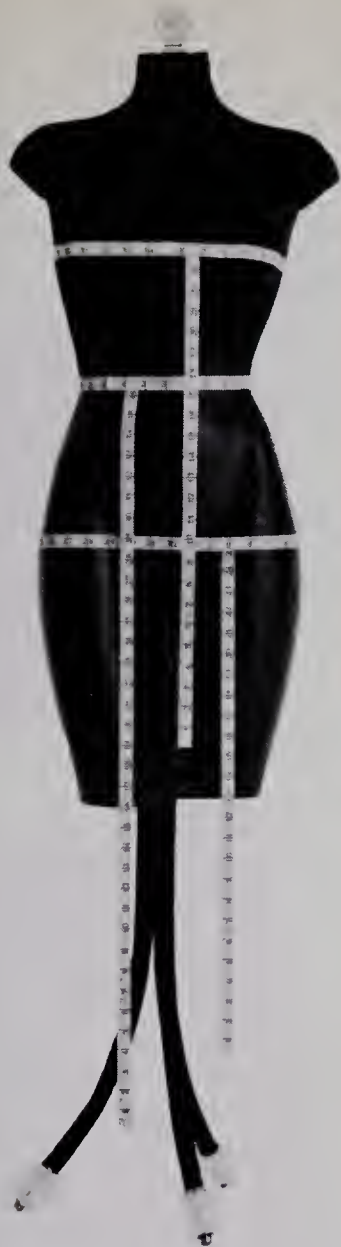
After all the markings have been transferred to the fabric, leave the pattern pinned to the garment piece. It will be removed when you begin work on that particular part of the garment.

Sort the pieces into units, and fold them with the largest piece of the pattern on the outside in such a way that the name on the pattern piece serves as a label for the unit. This eliminates unnecessary handling of the cut pieces and keeps them in order. The interfacings, pockets, etc., should be folded with the unit to which they are to be attached.



The units in this simple-to-make party dress consist of a bodice front, bodice back, skirt front, skirt back, and facing. The large bodice unit consists of the smaller units of bodice front and bodice back. Each of these is made up of an upper and a lower section and may also include an interfacing for the midriff. After cutting, the pieces for the front are folded together and the pieces for the back are folded together. The neck facing unit for this dress consists of two pieces—a front and a back. These are folded together as a separate unit. The large skirt unit consists of a skirt front and a skirt back, each made up of a right and left section. The pieces for each skirt unit are folded together.

Courtesy McCall's Patterns



14

Fitting Your Clothes



THE SUCCESS of any garment may be judged by its appearance on the wearer. Nothing is more important to the general appearance than the fit of the garment.

Ability to recognize a well-fitted garment is necessary for a successful choice of ready-made clothes. The girl who makes her own clothes not only must be able to recognize correct fit but must also develop skill in procedures of fitting. Some girls and women make their own clothes because they cannot be well fitted in ready-to-wear garments without extensive alterations. Yet many are discouraged about sewing for themselves because they have difficulty with the fitting. Fit is the chief

difference between poor and good dressmaking. Poor fit, more than poor workmanship, is largely responsible for the nonprofessional appearance that is often found in garments that are made. Skill in fitting is, therefore, insurance against the homemade look.

Fitting is an individual problem, for each person must be satisfied with her own garment. A girl may be content to wear clothes that wrinkle, bulge, or draw uncomfortably, or she may be dissatisfied when the beauty of the garment is destroyed by poor fit. Therefore, each girl is responsible for the fit of her clothes, whether she buys them ready-made or makes them.



Photo courtesy Simplicity Pattern Co. Inc.

KEY GRAIN LINES

Bodice front

1. The chestline: about $4\frac{1}{2}$ inches below the shoulder line on the crosswise grain.
2. The bustline: across the crown of the bust on the crosswise grain.
3. The waistline: about $1\frac{1}{2}$ inches above the waist on the crosswise grain.
4. The halfway line: halfway between the center front and the side seam, from shoulder line to waist, and over the crown of the bust on the lengthwise grain.

Skirt front

1. The hipline: 7 inches below the waist, parallel to the floor but not necessarily on grain. On straight slim skirts, the hipline is on the crosswise grain, perpendicular to the halfway line in the skirt.
2. The halfway line: halfway between the center front and the side seam. On straight slim skirts, the halfway line is on the lengthwise grain, perpendicular to the floor and to the hipline.

Sleeve

1. The sleeve-cap line: about 3 inches below the top of the shoulder straight across the cap at right angles to the halfway line on the crosswise grain.
2. The halfway line: midway in the sleeve from the top of the shoulder to the wrist, perpendicular to the floor on the lengthwise grain.

Bodice back

1. The shoulder line: about $4\frac{1}{2}$ inches below the top of the shoulder on the crosswise grain. This corresponds to the chestline on the bodice front.
2. The underarm line: about $1\frac{1}{2}$ inches below the armhole, across the shoulder blades, on the crosswise grain. This corresponds to the bustline on the bodice front.
3. The waistline: $1\frac{1}{2}$ inches above the waist, as on the bodice front, on the crosswise grain.
4. The halfway line: halfway between the center back and the side seam, from the center of the shoulder to the waist, on the lengthwise grain. This corresponds to the halfway line on the bodice front.

Skirt back

1. The hipline: same as on skirt front.
2. The halfway line: same as on skirt front.

Standards of Good Fit

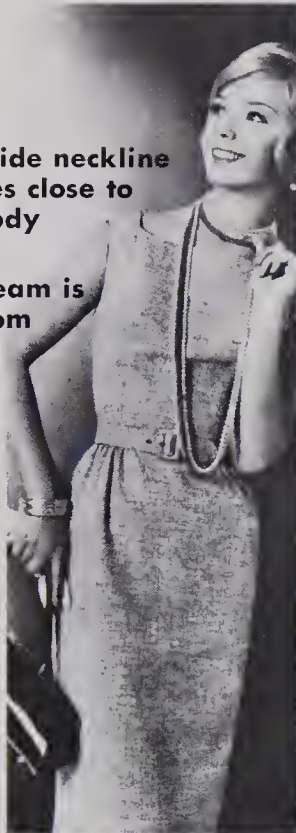
The general standards of a well-fitted garment remain the same from year to year because they are based on the structural lines of the human figure. Fashion may influence some variation in a detail, such as the amount of ease that is desirable, but the basic characteristics do not change greatly. When you become familiar with these characteristics and learn how

to test the fit of garments by them, you can judge the fit of any garment in any year or season.

General Standards of a Well-fitted Garment

No matter what the garment or the particular style may be, well-fitted clothes always look as if they belong on the person who is wearing them, and they make the wearer ap-

STANDARDS OF FIT



Wide neckline
lies close to
body

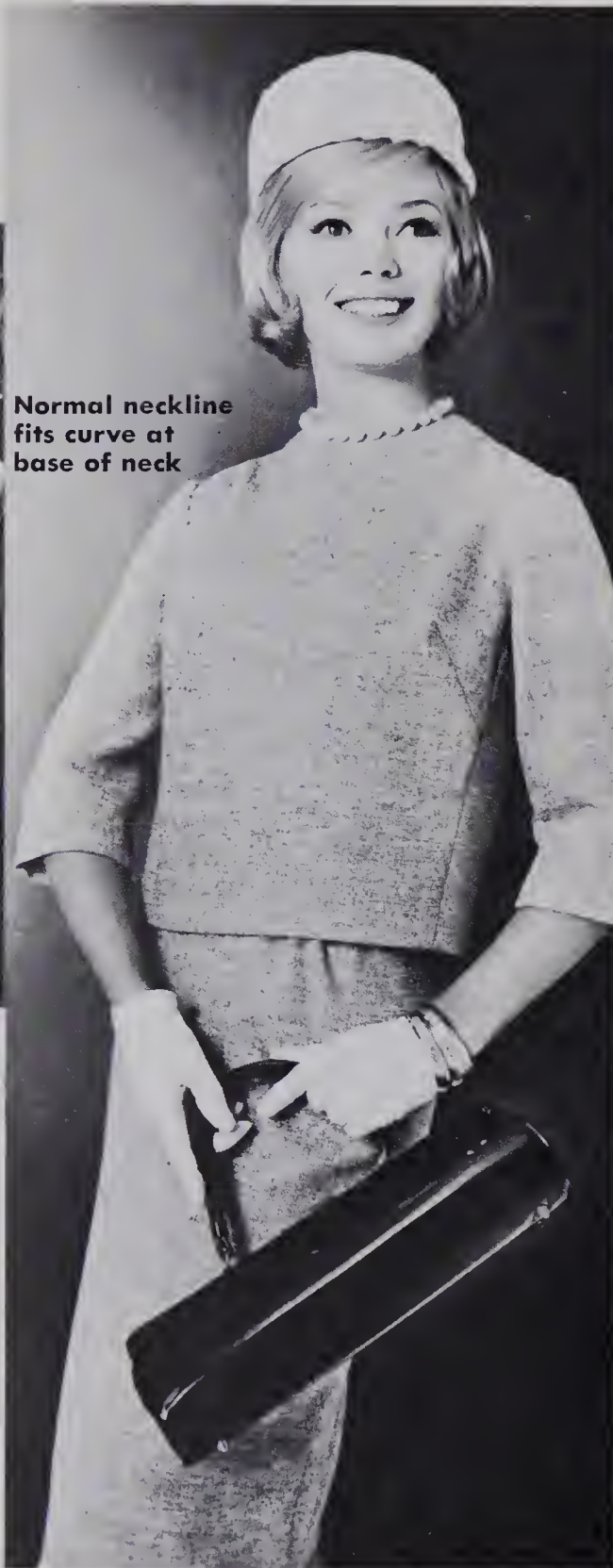
Armhole seam is
vertical from
top of
shoulder
halfway
down

Waistline
seam
encircles
figure at
smallest
part with
1 inch of
ease

Hipline
is easy,
and
fullness
falls
without
strain

Side seams hang
perpendicular to
the floor

Below hipline
skirt falls straight
to the lower edge



Normal neckline
fits curve at
base of neck

Shoulder seam lies
on top of shoulder

Shoulder area is smooth

Armhole seam curves
over top of shoulder

Sleeve lies
smoothly on
upper arm, has
no gathers, and
hangs straight

Dart points
toward but
ends before
fullest part
of figure

Ease at
elbow
permits
bending
of arm

Ample room
throughout

Center lines of skirt
and bodice hang
straight down

Courtesy Butterick Pattern Co. and Michael Shreffin

pear comfortable, poised, and at ease. They flatter the figure, bringing out good points and skillfully hiding the poor ones. There are five general standards of good fit:

Key lines must be on grain. For a garment to be well fitted, both the lengthwise and the crosswise grain of the fabric must be in proper relation to the structural lines of the body. On every garment there are grain lines which may be called “key grain lines” because they indicate whether or not the garment is fitted correctly. These lines are the basis for both judging the fit of a garment and correcting it. They are literally the key to good fit. To check the grain in fitting, watch for the key lines. Study the illustration on pages 350 and 351 for more information.

Lines must conform to body structure. Garment lines may either flatter or detract from the contours of the figure. The basic silhouette lines of the well-fitted garment follow the general silhouette of the body. The silhouette seams, underarm blouse seams, and the side skirt seams are perpendicular to the floor and divide the front and back of the body about equally. The curved seam lines follow the natural curves around the body.

Set of garment must be smooth. The well-fitted garment hangs straight, and it remains in place on the body. It is free from wrinkles, bulges, sagging, and strain. The basic lines—center front, center back, shoulder line, waistline, and side seams—fall back into their normal positions on the figure after activity without having to be pulled into place. A dress should hang straight down from the hips, not

cup in below, and should carry a slight fold on each side of the front of the bodice from the shoulder tip to the waistline.

Ease must be adequate. The well-fitted garment is the right size, neither too tight nor too loose. It is loose enough to be comfortable, conceal body curves, and allow for freedom of movement but not so loose that it looks baggy or too large. There should be enough ease for walking, sitting, bending over, raising the arms, bending the elbows, etc., without disrupting the set of the garment or the fashion lines. The amount of ease varies, of course, with such factors as fashion, activity, body build, and type of fabric.

Garment must be balanced. The silhouette of the well-fitted garment appears to be the same on the figure from side to side and from front to back if figure irregularities are correctly fitted, though the corresponding parts of the garment may not always be identical. For example, the skirt should hang at the same distance from each leg at the side, although if one hip is larger or higher than the other, one side will have to be cut longer and wider.

Specific Standards of Good Fit for Particular Garments

In addition to the general standards of good fit, there are specific standards that apply to certain garments or to a particular part of a garment. A separate blouse or the bodice part of a dress which will be joined to a skirt will have the same standards of good fit. Likewise, a separate skirt or the skirt part of a dress may be judged by the same standards.

An understanding of the general and specific standards of good fit and some practice in correcting misfits will enable you to make your own alterations. Key grain lines should always fall correctly on the figure. (See illustration on the opposite page.)

In addition to the specific standards given for the garment at the left, it also meets the following general standards of a well-fitted garment: Key grain lines on grain, garment lines conform to body structure, set of garment smooth, adequate ease, and silhouette balanced.

Obtaining Good Fit

A well-fitted garment is the aim of every person who sews. Good fit may be obtained either by cutting to fit or by fitting the garment. In both methods the goal is the same—a well-

fitted garment. In both, understanding the what, where, and how of making changes is also the same. The difference is mostly a matter of when the alteration is made.

Cutting to fit is usually the preferred

STANDARDS OF FIT FOR A BLOUSE OR BODICE

Shoulder seam. This seam should lie along the center of the top of the shoulder in a straight line between the highest point at the neck to the tip of the shoulder at the armhole. To check the correct position of the shoulder seam, place the length of a pencil on the bone behind the ear, holding it so that it rests on the shoulder and is perpendicular to it. The shoulder line begins at this point and extends to form a right angle at the armhole. It is not noticeable from either the front or the back on a normal figure. On a round-shouldered figure the seam may be placed slightly back of the center to reduce the length of the back. On a figure with a prominent low bustline the seam may be placed slightly forward to reduce the length from shoulder to bustline. The shoulder area should be smooth without pulling, straining, or wrinkling.

Neckline seam. For a garment with a normal neckline, the neckline seam should just fit the curve at the base of the neck, crossing the center back on the vertebra that is most prominent when the head is bent forward and crossing the center front at the pit of the neck just above the collarbone. It should be as high as the shoulder seam at the center back. The neckline should fit smoothly and close to the neck at the sides and back—not so tight as to ride up or so large that it pulls away or stands out. A slipover neckline should be large enough so that the garment will slip on and off easily. A wide or low neckline should lie close to the body.

Underarm seam. This seam should fall in a vertical line directly beneath the arm, starting from the center of the underarm and dropping perpendicularly to the floor. It is inconspicuous from either front or back and should not exaggerate the width of either front or back when viewed from the side. The underarm seam of the bodice should meet the side seam of the skirt.

Darts. Fabric may be shaped to the curves of the body by darts. A dart removes excess width or length above, below, or to the side of a curved area and gives a rounded shape at the end. It should point toward the fullest part of the figure but should end 1 to 2 inches away from that point. It should be the correct width to give perfect fit and keep the grain lines straight. The fabric at the end of a dart should be smooth. (See page 303.)

Tucks, dart tucks, and gathers. These may serve the same purpose as darts but give a softer and easier effect. They need not reach but should direct the fullness toward the largest part of the figure.

Armhole seams. This seam should form a smooth curve over the top of the shoulder bone, appear almost vertical for about half-way down the front and back to where the arm joins the body, and then curve again under the arm to the underarm seam, fitting as closely as is comfortable. The curve on the front armhole line should always be

method in the making of clothing. However, the method of fitting the garment is sometimes necessary and in certain instances is an advantage. The key to success in both methods is the proper placement of the grain lines.

BLOUSE OR BODICE (CONT.)

deeper than on the back armhole line. The top of the armhole should not droop down onto the arm. The correct placement of the lower half of the armhole is also important for the sake of both appearance and comfort. If the armhole is not right, the garment may be affected in any one of the following ways: the sleeves may pull or bind, the neckline may be drawn down, or the bodice may draw or wrinkle.

Sleeves. It is important that the sleeves be placed so that the grain lines fall in the correct position. A plain sleeve should have no gathers but should lie loosely on the upper arm, with a rounded look across the cap at the armhole seam line. A gathered sleeve should have the fullness evenly distributed around the armhole. The sleeve cap should be wide enough to enclose the entire arm with ease, because if it is too narrow, it will pull on the bodice. It should be long enough to keep the crosswise grain straight but should not be droopy.

There must be roominess at the elbow to permit bending the arm without pulling or twisting the sleeve. If elbow ease is provided by darts or gathers, it should be located at the point of the elbow. A long sleeve should come well down over the wristbone when the arm hangs down. The underarm seam line should extend from the center of the armpit (the end of the side seam line of the bodice) to a point on the lower edge at the center of the palm.

STANDARDS OF FIT FOR A SKIRT

Center lines. In both the front and back sections of a skirt the center lines should hang straight down the center of the figure without swinging in or out or toward either side.

Side seams. These seams should hang perpendicular to the floor and close to the body, giving the appearance of continuing the underarm seam of the bodice and of dividing the skirt evenly front and back.

Hipline. To allow for freedom of movement, the hipline should be easy. Above the hipline the skirt should lie smoothly, and below the hipline it should fall straight to the hem.

Darts. The darts in a skirt may be judged by the same general standards of fit that were given for the darts in a blouse or bodice. Darts should distribute the ease so that the fabric lies smoothly on the figure and the grain lines fall in the correct position.

Pleats. The pleats should hang straight, closed, and perpendicular to the floor when the wearer is standing.

Band. A band should fit smoothly around the normal waistline of the body. It should be loose enough to be comfortable and to remain flat without wrinkling but tight enough to hold the skirt in the correct position on the body. Making the band 1 inch larger than the body waist measure will usually assure a good fit.

Hem. The hem must be level—an even distance from the floor—except in designs where an uneven hem line is a style feature, such as in some formals.

STANDARDS OF FIT FOR A DRESS, COAT, OR JACKET

Bodice and skirt. The bodice and skirt of a dress should fit according to the standards for a blouse and for a skirt as given in the charts on pages 354 and 355. For a dress, there are additional requirements of good fit at the waistline.

Dress with waistline seam. This type of dress is really a bodice and skirt joined by a waistline seam. This seam should encircle the figure at the normal waistline (the smallest part), except when fashion decrees a higher or lower placing. It should fit snugly to hold the dress in correct position but should not look or feel tight. The skirt should lie smoothly below the waistline without drawing, wrinkling, or riding up. Center fronts, center backs, and side seams of bodice and skirt should be keyed. Opening edges of a placket or zipper closing should lie flat.

Princess dress. This type of dress has no waistline seam and is usually without bust darts. The same general rules of fit apply in the princess dress as in other dresses. Cutting to fit is especially important in the princess dress, because alteration in the garment is very difficult or impossible to make. Before laying the pattern, check these carefully: the length of the bodice, front and back; the location of the crown of the bust; and the placing of the waistline.

Coat or jacket. The standards of fit that apply to a dress apply to a coat or jacket as well, except that additional ease is required when a coat or jacket is to be worn over other clothing. A coat or jacket should be fitted over the heaviest garment with which it is to be worn.

Cutting to Fit

Cutting to fit is the answer to the problem of how to make the adjustments necessary for an individual BEFORE the fabric is cut rather than in the partially completed garment. It is a fundamental principle of the Unit Method of Construction. Cutting to fit is important for the reasons explained in the following paragraphs.

To retain style of pattern. Many of the features that make a style attractive depend upon the original lines and spaces of the pattern. If these are changed by extensive alterations in the construction of a garment, the appeal of the original pattern style may be lost. By cutting to fit, or having the basic fit of the garment cut into it, the lines or designs of the pattern are retained—provided the pattern that has been selected is the most nearly correct for the figure type and size that is to be fitted.

To make all alterations possible. In cutting to fit, any alterations needed in the pattern—such as increasing the size—can be made as the cutting is done, whereas in fitting the garment such alterations are not possible, because the garment pieces have already been cut. In addition, many faults in fitting cannot be corrected after the garment is cut—for example, lengthening a bodice or skirt or shifting the position of the waistline in a princess-style dress.

To save time, energy, and worry. Cutting to fit makes the construction of a garment quick and easy. It reduces the need for basting, trying on, and ripping, thus not only saving time and energy but also eliminating the frustration of errors that cannot be corrected. The work can be done more efficiently when the interruptions of trying on and altering the garment are eliminated. Also, alterations are easier to make in the pattern than in the garment.

To assure a successful finished garment. When a garment is cut to fit, mistakes are avoided, difficulties are decreased, and the success of the finished garment is assured in advance.

Fitting the Garment

Some fitting must be done by trying on a garment. If the pattern has been compared and adjusted to your own measurements, the garment that you make should fit you satisfactorily. But there are some types of alterations that are difficult to check by any method except by fitting the garment. There are also some circumstances where any other method of fitting is not possible. There are four purposes for which fitting the garment is an advantage:

To aid in altering pattern. Fitting of the garment by trying on a shell, a basic garment, or a trial garment is the best possible way to decide what alterations will be needed to adjust a standard pattern to an individual figure. When used in this way, fitting the garment comes before the altering of the pattern and shows exactly what needs to be done when cutting to fit.

To solve a special figure problem. A person with a particularly difficult figure problem should never cut a garment for herself without first changing the pattern. For such a person, it is worthwhile to make a basic garment and have it fitted carefully, so that the best adjustment may be decided upon and the changes made in the pattern. This pattern may then be used as a master pattern and all patterns used in the future may be adjusted in a similar manner, with some minor changes as necessary in different makes of patterns.

To check a garment during construction. Although a garment has been cut to fit as nearly as possible, it may be helpful to try on the garment in the process of making it. In

a plan of work for the construction of any garment, definite times for fitting should be included. The accuracy of the pattern alterations also can be judged by trying on the garment. If the fit is faulty, it will have to be corrected in the garment fitting. Mark the alterations that may be needed with pins or chalk. Make the alterations according to the marking, and try on the garment again for a re-check. Record the changes, so that the same mistake will not be made again.

To adjust a ready-made garment. Cutting to fit is impossible when a garment has been purchased ready-made or if a person's figure has changed since a garment was made. In these cases the only way to determine what changes will make the garment fit better is to try it on and mark the adjustments while the garment is on.

Altering the Pattern

The first step in making a well-fitted garment is to have a well-fitting pattern from which to cut it. Only a small percentage of patterns fit perfectly without some alteration because patterns are made to standard measurements and most girls and women vary somewhat from those standard measurements. Whether the amount of variation from the standard is large or small, the alterations necessary should be made in the pattern or as the garment is being cut. If the alterations are made with accuracy, a successful fit of the garment is assured.

Check the Fit of the Pattern

Though you buy patterns according to your figure type in the size that is most nearly correct for you, it is still necessary to check each pattern you use to determine whether or not some adjustment might be needed. The necessity for checking a new pattern is obvious if you have been growing or if you have lost or gained weight since the last check. Sometimes,

however, you may have changed without noticing it or without being aware of the extent of a change in your figure. Also, if you use a different make of pattern from the one you have been accustomed to, it may fit you somewhat differently. So the only way to be sure is to always check your pattern.

Following are several methods of checking the fit of a pattern. Each has merit. The method you choose will be determined by your particular figure problem, the circumstances under which you are working, and the success you have had in previous sewing experience. You may even use more than one method or combine features from two or three methods in the checking of a single pattern, especially if it is a complicated design.

Try on a shell. A shell is a basic-type garment, made in standard pattern size, which is used to determine whether or not any adjustments are needed in the pattern. By trying on a shell in the same size as your pattern, you can observe the location and amount of change needed to make it fit your figure perfectly. The alterations can then be made in the corresponding pattern pieces. For help in fitting the shell, see illustration "Key Grain Lines" on pages 350 and 351 and charts on the standards of good fit on pages 354, 355, and 356.

Compare measurements. Compare your individual measurements with those of the pattern. The measurements that must be compared will depend upon the garment you are making. Because ease is allowed in the pattern and the amount of ease differs with the make of the pattern and the style of the garment, it must be considered when comparing body and pattern measurements.

Take your body measurements carefully, for a pattern cannot be altered correctly if measurements are not accurate. To take body measurements, see the table on page 359.

Measure the pattern for those measurements that are not given on the pattern envelope. Remember that many of the pattern pieces are for only one half of that section of the garment and that the pattern includes ease and seam allowances. When taking a measurement over a dart, first pin the dart as it will be when stitched.

Then compare your body measurements and the pattern measurements, making careful note of the amounts of difference. These differences are the adjustments which must be made in your pattern. Use a form like that on page 359 when comparing measurements.

Hold pattern piece against body. It is possible to check certain features of a garment style by holding a single pattern piece against the body. The location and length of darts and the placing of pockets and trimmings are features for which this method of checking is especially adapted. Care must be taken to hold the pattern in exactly the position in which the corresponding piece of fabric will be when the garment is made.

However, the fit of the pattern cannot be accurately checked by holding the pattern pieces against the body or by pinning the pattern pieces together to try on, because the paper will not drape as fabric will and the pattern is likely to tear.

Compare pattern with well-fitted garment. This method of checking requires taking measurements on a garment that fits well and then comparing these measurements with those of the pattern to be used. This method is excellent to determine the amount of ease in the garment to be made. The crotch-seam length on trouser-type garments is a detail which can be checked more satisfactorily by this method than in any other way.

Make trial garment. If you have a complicated fitting problem or are planning to use expensive fabric for a garment so that any

COMPARING BODY AND PATTERN MEASUREMENTS

(DO NOT WRITE IN THIS BOOK.)

Measurement	Body	Pattern	Alteration
<p>Bodice:</p> <p>Bust—over the fullest part of the bust</p> <p>Shoulder—from base of neck to tip of shoulder (the armhole seam line)</p> <p>Length of bodice front—center of shoulder over fullest part of bust</p> <ol style="list-style-type: none"> 1. To crown of bust 2. To waistline <p>Width of bodice front—from underarm seam to underarm seam, over fullest part of bust</p> <p>Length of bodice back—center back from base of neck to waistline</p> <p>Width of bodice back</p> <ol style="list-style-type: none"> 1. At shoulder—4 inches below base of neck from armhole to armhole 2. At underarm—from underarm seam to underarm seam at armpit 			
<p>Sleeve:</p> <p>Width—around upper arm, midway between shoulder and elbow</p> <p>Length—from top of armhole down outside of arm, elbow slightly bent</p> <ol style="list-style-type: none"> 1. To elbow 2. To wrist 			
<p>Skirt:</p> <p>Waist—at natural waistline</p> <p>Hip—at fullest part, 7 to 10 inches below waistline</p> <p>Length of skirt</p> <ol style="list-style-type: none"> 1. At center front 2. At center back 3. At right side 4. At left side 			

mistake would be costly, making and fitting a trial garment is advisable. The trial garment may be made in either of the two following ways: from the pattern you are planning to use or from a basic-type garment pattern.

To use your pattern, cut the trial garment exactly like the one you are planning to make. Fit it carefully (see page 350); then alter your pattern before cutting your garment fabric.

To use a basic-type pattern, cut the trial garment by a standard-size basic pattern. Fit the garment, and alter the basic pattern. Check the pattern you wish to use by the corrected basic pattern, and make the alterations needed.

Check by master pattern. A corrected basic pattern may be used as a master pattern to check any pattern you may select for as long as your figure remains the same.

Plan the Alterations

When you have checked your pattern, you are ready to plan the alterations that are necessary. There are three steps in making such a plan:

Determine what alterations are needed. Consider the standards of good fit, and analyze what, if anything, is wrong. Decide where some adjustment should be made and the amount and extent of the change. Do not forget that when a change is made in one pattern piece, a change must frequently be made in the piece that will be joined to it, so that the edges of the two may be keyed.

Decide how alterations are to be made. When you have analyzed your problem, the next step is to decide on the way the pattern can be changed to make it right. Refer to instructions and illustrations beginning on page 361 for help in making alterations for different figure variations. Use the simplest method of alteration that will give the desired correction.

Decide when alterations are to be made. When you are cutting to fit, make all changes either in the pattern piece before it is laid on the fabric or as the cutting is done.

If a change is to be made within the body of the pattern, alter the pattern piece. For example, if the slant of a dart is to be changed, draw the new marking lines on the pattern piece.

If changes are to be made as the garment is being cut, plan for alterations in the cutting. Most changes can be made easily and accurately by moving the pattern piece into a new position and using it as your guide for cutting. In this way the original outline of the pattern is not changed and the cut edges are precise. Mark your pattern to indicate what changes are planned.

Make the Alterations

Because the grain line of your fabric is your key to success in altering your pattern, be careful to preserve the grain line of the pattern piece no matter what change is made. (See illustrations on pages 362 and 363.) It is also important that you do not change the outline of your pattern. Successful alteration is changing the size but not the proportions or lines of the design.

No matter what the alteration when cutting to fit, there are always five steps to follow, in addition to the particular directions for each specific alteration:

1. Lay the pattern piece.
2. Partially cut the garment piece.
3. Shift the pattern to give the desired change.
4. Complete the cutting of the garment piece.
5. Transfer the construction markings.

The general rules for altering the length and width of all pattern pieces are given with the illustrations on pages 362 and 363. Study the rules carefully to avoid mistakes in the cutting. If changes in both length and width are needed,

two shifts of the pattern will be necessary. If changes in the pattern are needed because of an individual figure problem, follow the specific instructions given for making that particular alteration.

Altering for Common Figure Problems

Certain alterations are needed more frequently than others. One or more of them may be necessary for the majority of figures. They are also the basis of alteration for special or unusual figure problems.

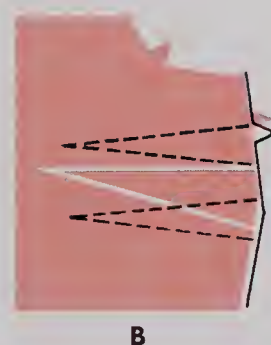
Alterations in the Bodice

Common alterations in the bodice include changes in (a) the length, (b) the width, (c) the shoulder line, (d) the darts, and (e) the sleeves. Alterations in garments with the sleeve and bodice cut in one piece are made by shifting the pattern and changing the darts in a way similar to the corresponding alterations made on a garment with the sleeve and bodice cut separately.

To alter length. The alteration in length may be for both front and back, for the front only, or for the back only. For all of them, the markings should be transferred when the pattern is in the position which will best fit the individual figure.

To lengthen or shorten both front and back: (1) Lengthen or shorten as needed, following rules on page 362. When the pattern is in the original position, cut (a) the upper edge, neck and shoulder lines; (b) the armholes; and (c) the vertical edge which is on the grain of the fabric or, if neither vertical edge is on the grain, the edge at the center front or back. (2) Transfer the marking for the end of a neck opening before the pattern is shifted and the marking for the end of a side zipper opening after the pattern is shifted.

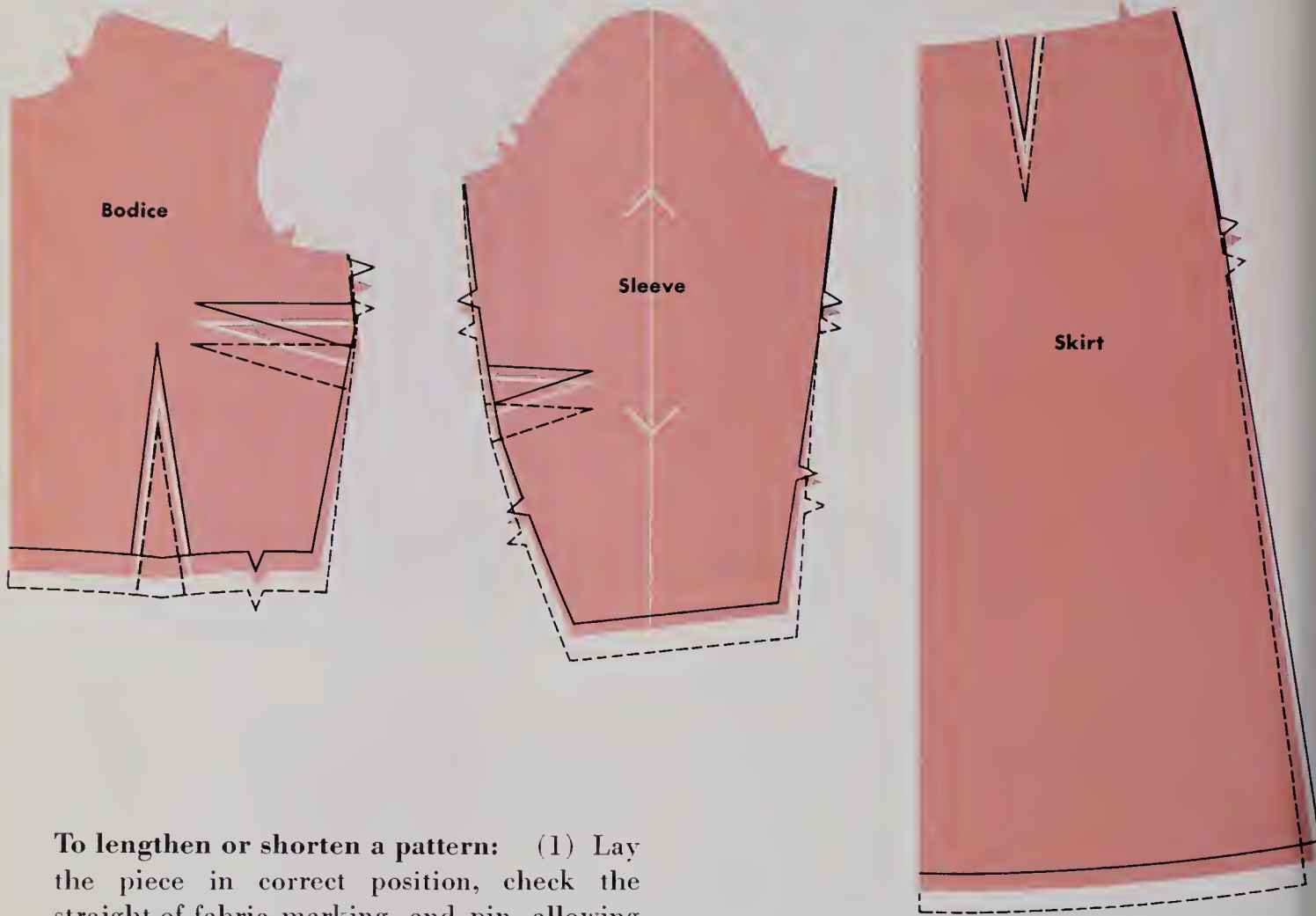
To lengthen front only: (1) Lengthen the



To lengthen front only

front at the lower edge, and correct the side vertical line as in A above, following the general rules for lengthening on page 362. (2) Transfer the markings. (3) Correct the underarm dart by (a) increasing the width of the dart the amount that was added to the lower edge as in A or (b) making two smaller darts to take up the amount of the original dart plus the amount that was added at the lower edge, changing the location to keep the grain straight as in B. When two darts are

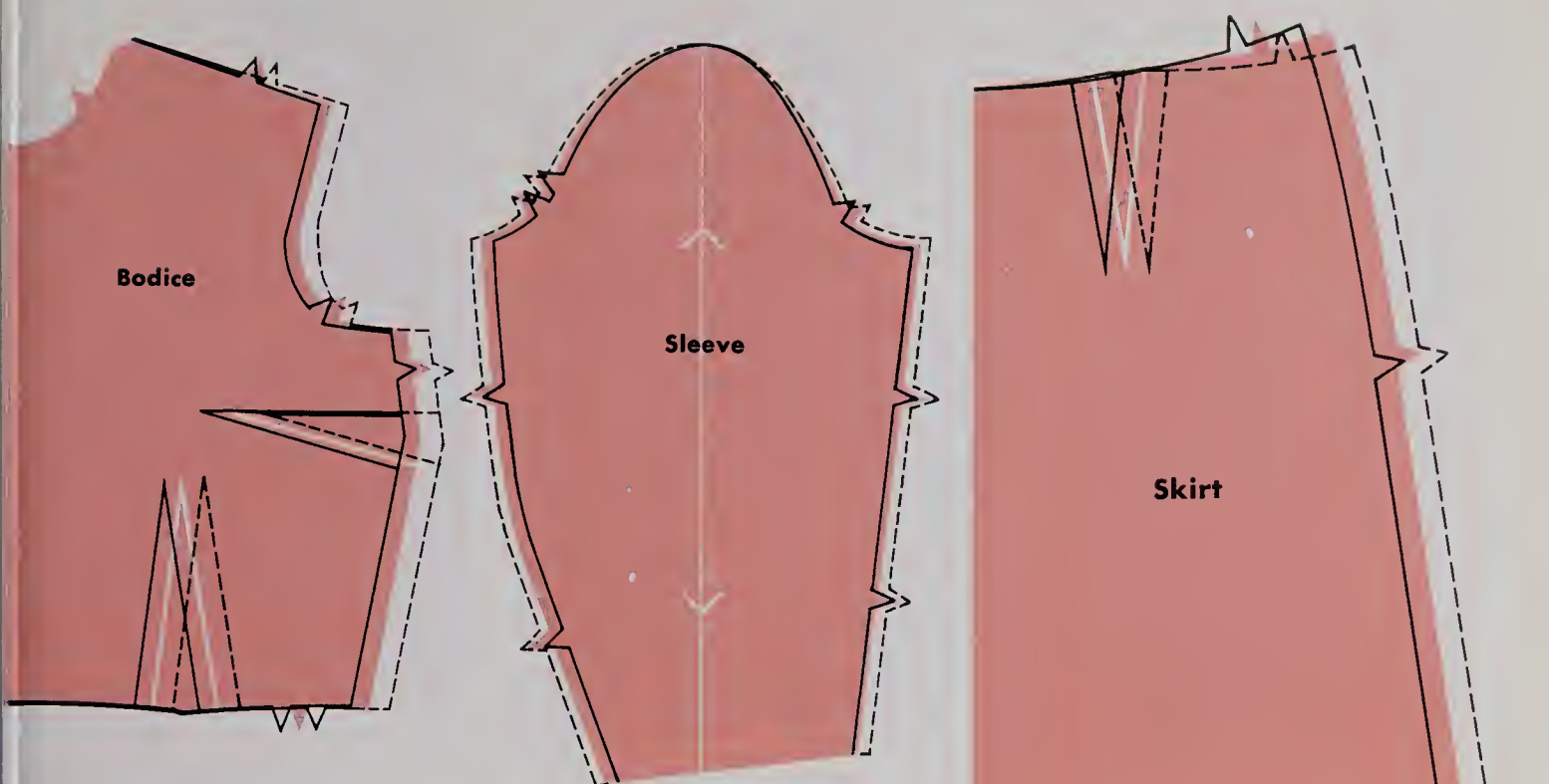
(Continued on page 364)



To lengthen or shorten a pattern: (1) Lay the piece in correct position, check the straight-of-fabric marking, and pin, allowing space between the pieces for the shifting; extend the straight-of-fabric marking for the full length of the pattern as shown on the sleeve. (2) Partially cut the garment piece along the upper edge and the vertical edges which are on grain (for cut-on sleeves cut to the point of the shoulder): mark on the fabric the point where the upper edge crosses the vertical edges which are off grain and the points where the straight-of-fabric marking ends at the upper and lower edges of the pattern. (3) Shift the pattern for the amount of the desired change—down to lengthen or up to shorten—retaining the original grain line by keeping the straight-of-fabric line on the fabric in the original position. (4) Complete the cutting by cutting along the lower edge of the pattern and the vertical edges

which are on grain: correct the vertical lines which are off grain by connecting the marks at the upper and lower edges, moving the pattern back one-half of the amount of the alteration and using the edge of the pattern piece to keep the original pattern line; cut along the corrected lines. (5) Transfer the markings when the pattern is in the original position or after it has been shifted, depending upon which will give the better location of details on your figure. If the pattern is shifted back one-half the amount of the alteration after the cutting has been completed but before the marking is done, the original proportions of the pattern will be retained.

ALTERING A PATTERN



To increase or decrease the width of a pattern: (1) Lay the piece as in No. 1 on the opposite page. (2) Partially cut the garment piece along a vertical edge that is not to be changed, along the upper and lower edges from this vertical edge for a short distance, and along the neckline edge; mark on the fabric the point where the neckline and the shoulder line meet and the points where the straight-of-fabric marking ends. (3) Shift the pattern and complete the cutting, keeping the straight-of-fabric marking parallel to the lines marked on the fabric. (4) Alter in one of the following ways:

A. To alter on one edge, as shown on the bodice and the skirt, shift the pattern for the amount of the desired change—away from the edge that is not to be altered, to increase the width, or toward the edge where the alteration is being made—and complete

the cutting of the upper and lower edges.

B. To increase on both side edges, as shown on the sleeve, shift the pattern to the right one-half the amount of the desired increase in width; cut the right side edge of the pattern, and extend the upper and lower edges to the new side line; shift the pattern to the left, and repeat.

C. To decrease on both side edges, as shown on the sleeve, follow the directions for increasing width on both edges except to reverse the shifting.

(5) Transfer markings as in No. 5 on the opposite page.

LEGEND FOR DRAWINGS

Colored background: Original pattern piece

White lines: Original pattern markings

Broken black lines: Change made by increasing

Solid black lines: Change made by decreasing

used, the crown of the bust should be midway between the points of the two darts. If there is no underarm dart, make one with the center fold line of the dart on the grain of the fabric, the width equal to the amount added at the lower edge, and the right length and in the correct location for the individual figure.

(4) Cut the back like the pattern.

To lengthen back only: Lengthen (a) in the lower back—between the lowest point of the armhole and the lower edge of the bodice, (b) in the upper back—between the top of the shoulder and the lowest point of the armhole, or (c) in both places. (1) Lengthen in the lower back as in A or in the upper back as in C, as needed, or divide the amount to be added between the two places by making two shifts in the pattern. The length added to the upper back will increase the length of the back armhole, but ease in the sleeve cap usually permits setting in the sleeve without alteration. (2) Transfer the markings (a) for the shoulder darts, when the pattern is in position for cutting the neckline, and (b) for the waistline darts, when the pattern is in position for cutting the lower edge. (3) Cut the front like the pattern. (4) If the back has been lengthened in the lower back, decrease the width of the underarm dart on the front the amount that the back has been lengthened between the armhole and the lower edge as in B, so that the side seam lines of the front and back are the same length when the dart is folded out. If there is no dart, ease in the extra length over the largest part of the back as the side seams are being stitched.

If the back has been lengthened in the upper back, no change in the underarm dart on the front is necessary.

To shorten front only: (1) Shorten the front at the lower edge, and correct the side vertical line, following the general rules for shortening. (2) Decrease the width of the underarm dart

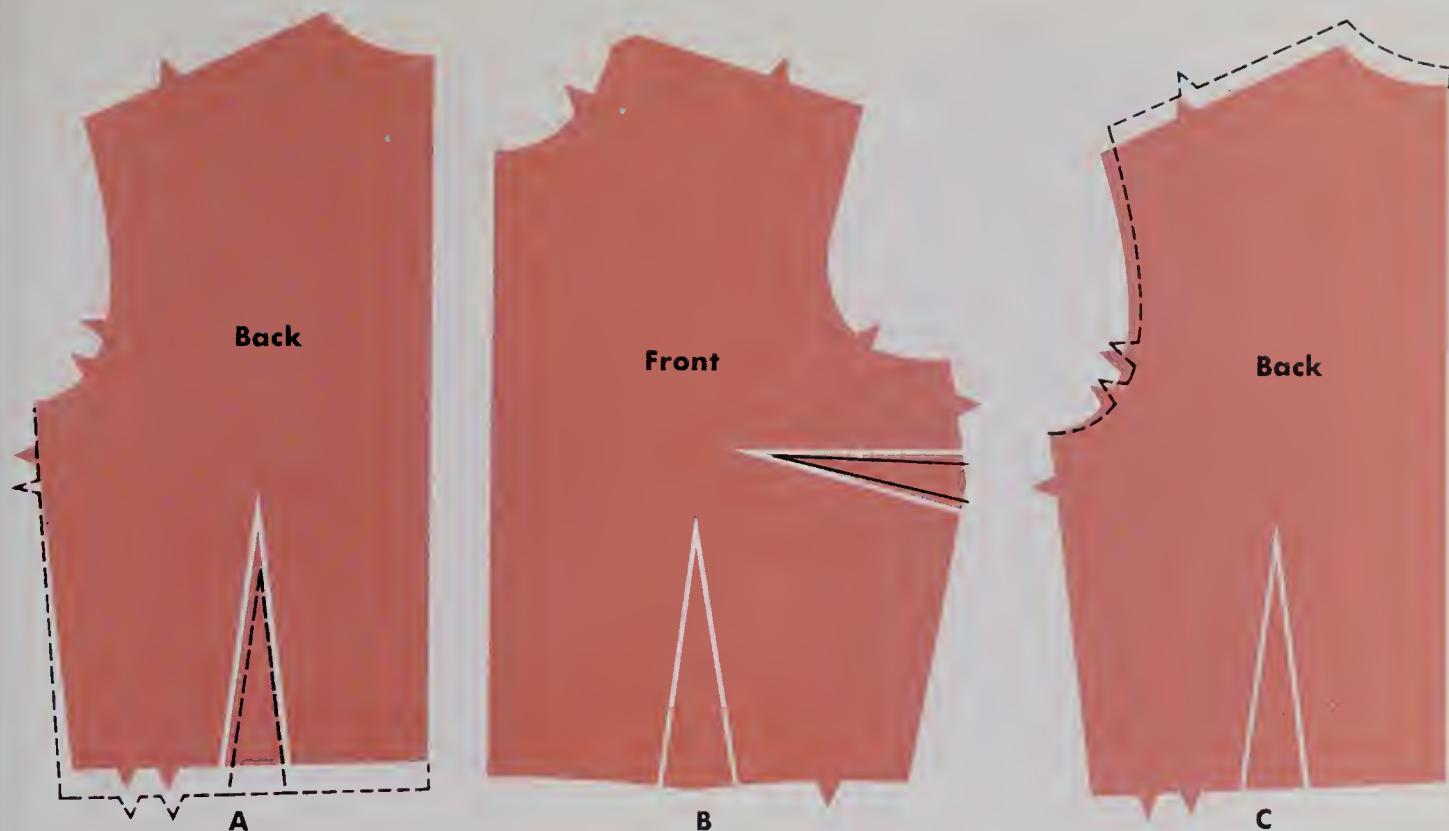
the amount that the front has been shortened.

(3) Cut the back like the pattern.

To shorten back only, see page 366: (1) Shorten the back between top of shoulder and underarm as in A or between underarm and lower edge as in B, depending upon the individual figure. The extra length, which shortening between the top of the shoulder and the underarm will give on the sleeve cap, can usually be eased in. (2) Cut the front like the pattern. (3) If the back has been shortened below the armhole, correct the underarm dart on the front, so that the side seam lines of the front and back are the same length when the dart is folded out. (a) Increase the width of the underarm dart as in C the amount that the back has been shortened between the armhole and the lower edge; or (b) make two darts instead of one as in D, the right length and in the correct location for the individual with the total width equal to the amount of the original dart plus the amount that the back has been shortened; or (c) mark a new dart, if there is no underarm dart given on the pattern, with the width equal to the amount that the back has been shortened.

To alter width. The alteration in width may be for both front and back or for the front only or the back only. Follow the general rules for increasing or decreasing width. If one vertical edge is on grain, such as the center front or center back, alter the bodice pattern on the underarm edge; if both edges are off grain, alter on both edges. Transfer markings when the pattern is in the position which will give the best fit for the figure.

To alter shoulder line. Three types of alterations may be needed at the shoulder: (a) in the length, (b) in the slope, and (c) in the location. A change in the shoulder line also changes the size of the armhole slightly, so that there will be more or less ease in the sleeve cap. (See page 367.)



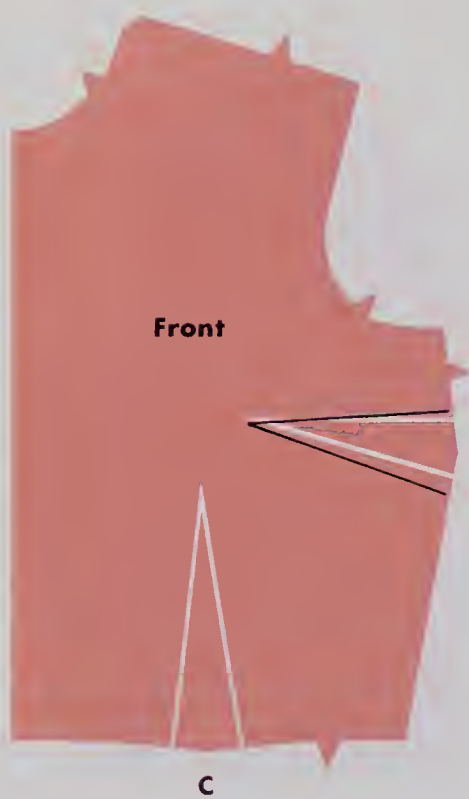
To lengthen back only

To alter the length: (1) Cut around the edges of the pattern as in A along the vertical, lower, neck, and shoulder edges for the desired shoulder length. (2) Mark on the fabric (a) the point on the shoulder edge that is the correct shoulder length and (b) the point where the side seam line crosses the armhole edge. (3) Shift the pattern, and use the armhole edge of the pattern to connect the two points marked on the fabric. (4) Cut the armhole edge.

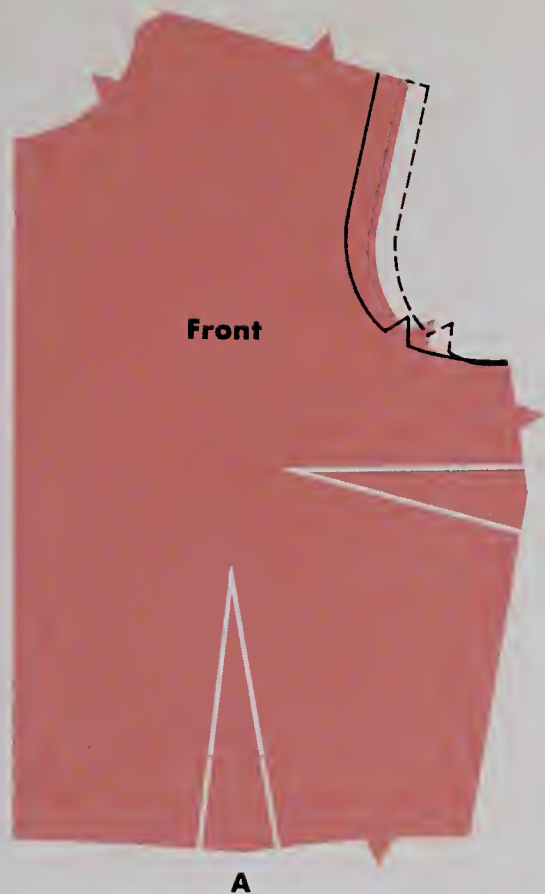
To alter the slope: (1) Mark as in B (a) on the armhole edge of the pattern a point below the shoulder edge to increase the slope, or on the fabric above the shoulder edge to decrease the slope, the amount that will correct the shoulder line; and (b) on the fabric at the neck edge the point where the shoulder edge meets the neck edge. (2) Cut around the pattern except along the shoulder edge. (3) Move the pattern so that the shoulder edge connects the two marked points. (4) Cut the shoulder edge.



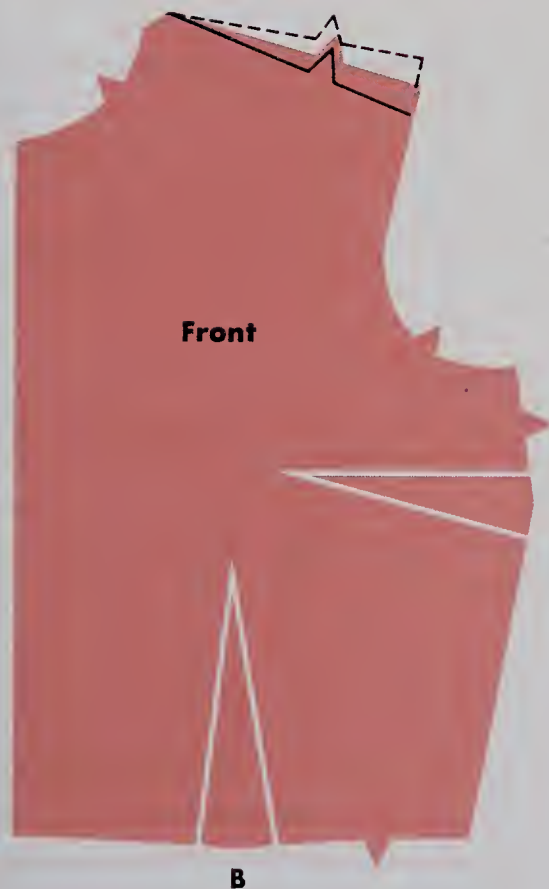
To shorten front only



To shorten back only



To locate the crown of the bust



To alter shoulder line

To alter the location of the shoulder line, the bodice front or back must be lengthened or shortened between the top of the shoulder and the lower edge of the armhole so that the shoulder line will lie in the correct position on the figure along the top of the shoulder. See the specific directions for this alteration on page 362.

To alter darts. Frequent types of alterations in fitting by darts are (a) in the location; (b) in the direction or slant of the dart; (c) in the size, either in length or width; and (d) by the addition of new darts. Alterations in the underarm bustline darts may sometimes make a correction necessary in the side seam line of the bodice.

To locate the crown of the bust on the pattern piece when the bodice has an underarm dart and either a shoulder dart or a waistline dart, extend the lines through the centers of the darts on the pattern as shown above.



To change the direction of a dart

The point where these lines cross is the crown of the bust. The center line of the waistline dart or the shoulder dart is the key lengthwise grain line at the halfway mark. If the center line of the underarm dart is on grain, it is on the key crosswise grain line at the bustline. Even if the center line of the underarm dart is not on grain, the crown of the bust will be on the crosswise grain line.

To change the location: (1) Cut the garment piece by the pattern, except along the edge at the wide end of the dart. Cut along this edge for only a short distance at each end. (2) Move the pattern so that a crosswise dart is raised or lowered, or a lengthwise dart is shifted to right or left, as may be desired, retaining the original grain line. (3) Complete the cutting. (4) Mark the dart with the pattern in second position.

To change the direction of a dart: (1) Draw the center line of the dart with the slant desired from a point $1\frac{1}{2}$ inches from the highest

point of the bust to the edge of the pattern where the wide end of the dart will be as shown at left. (2) Draw new stitching lines on either side of the center line, at an equal distance from it, making the dart the desired width at the wide end and tapering to the point. (3) Correct the edge of the pattern at the wide end of the dart.

To change the size of a dart: (a) To alter the length, locate the point of the dart on the center line, making the dart either longer or shorter as desired, and draw new stitching lines from the new point to the original dart lines at the edge of the pattern as in A. (b) To alter the width, locate new points at the edge of the pattern one-half the amount of the desired change on the inside of the original stitching lines to make the dart narrower or outside the original stitching lines to make the dart wider, and draw new stitching lines from these points to the point of the dart as in B.

To make a new dart: (1) Locate the point of the dart. (2) Draw the center line of the dart on the grain of the fabric—unless the dart is slanted—from the point to the edge of the pattern. (3) Draw stitching lines on each side of the center line and at an equal distance from it, making the dart the desired width at the wide end and tapering to the point.

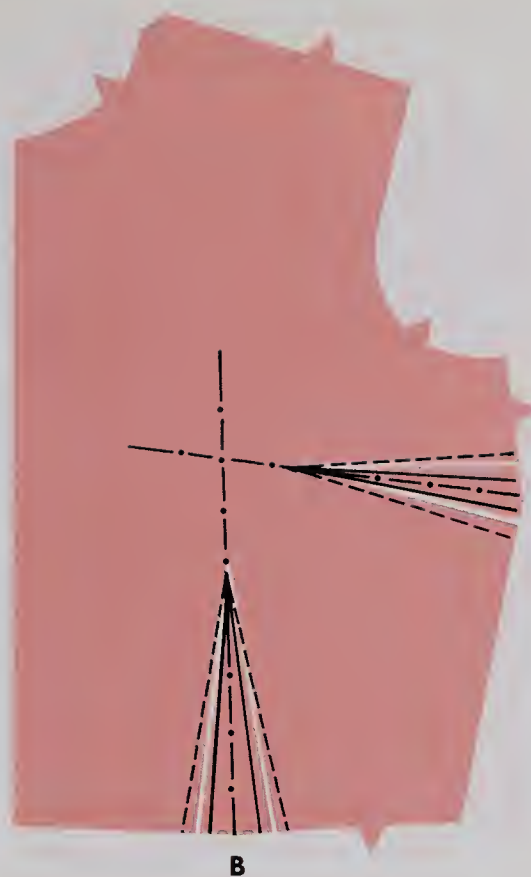
To make two darts instead of one: (1) Locate the points of the darts so that the crown of the bust comes midway between the points. (2) Draw new dart lines according to directions given above, making the total width of the two darts equal to the width of the original dart.

To alter sleeve. Alterations may be in (a) the length, (b) the width, or (c) the location of the elbow ease. (See pages 362 and 363.)

To alter the length, make the change either above or below the elbow or in both places as may be needed. (1) To lengthen or shorten a sleeve, follow the general directions for length-



A



B

To change the size of a dart

ening or shortening a pattern piece. (2) Correct the location of the elbow ease or dart by moving the sleeve pattern up or down, retaining the original grain line and location of the straight-of-fabric marking line on the fabric. (3) Mark the elbow dart by the pattern marking.

To alter the width, follow the general rules for increasing or decreasing the width when the increase is to be made on both of the vertical edges.

To change the location of the elbow dart when no change in length of sleeve is needed, (1) cut the sleeve except the edge at the wide end of the dart; (2) move the pattern up or down until the elbow dart falls in the correct location, retaining the original grain line, and finish the cutting; and (3) mark the darts with the pattern in the position which will give the best fit—that is, placing them higher or lower as needed.

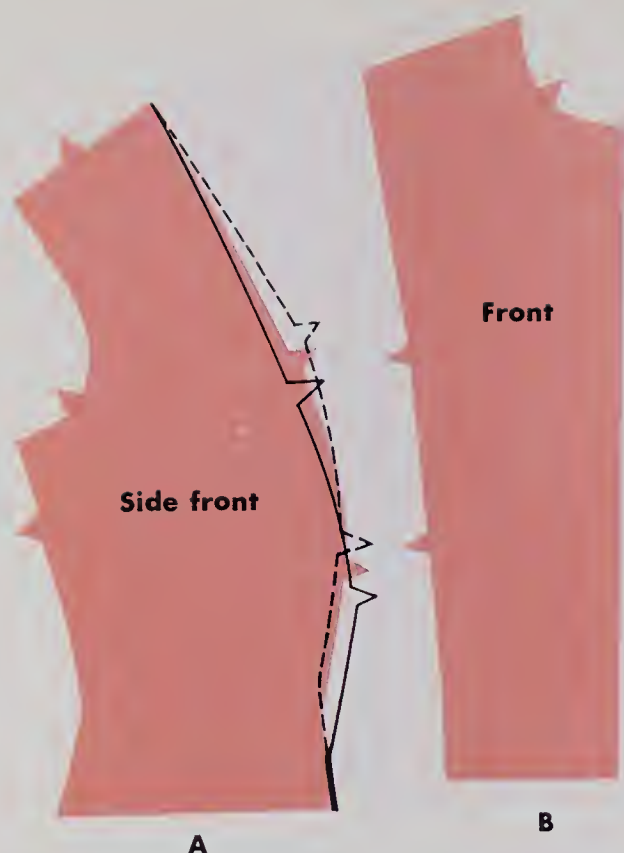
Alterations in the Skirt

Common alterations in the skirt include changes in (a) the length, (b) the width, and (c) the location, direction, or size of darts.

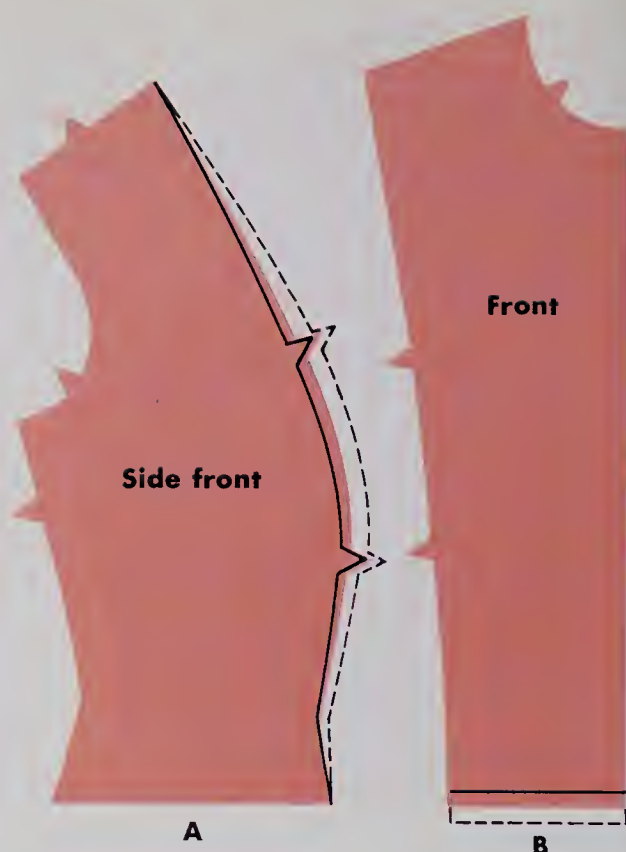
To alter length. Follow the general rules that are given on page 362. Transfer markings with the pattern in the original position for the lower end of the zipper opening and usually for such details as darts and pockets.

To alter width. Follow the general rules that are given on page 363. If one vertical edge is on grain, alter the skirt piece on one edge; if both edges are off grain, alter on both edges. Transfer markings when pattern is in position to give the best fit.

To alter darts and pleats. To make alterations in skirt darts, follow the directions given for altering the bodice darts. Pleats at the waistline are altered similarly to darts. Pleats at the lower edges are usually marked after the pattern has been shifted.



To raise or lower bustline



To alter bust size

Alterations in a Princess Dress

The princess dress is cut without a waistline seam, and the fit of the bodice may depend upon a side-front seam rather than upon darts. Because of the style, alteration of a princess dress is a special problem.

To lengthen or shorten. Check the pattern carefully to determine whether lengthening or shortening is needed in the bodice or in the skirt or in both places. Be sure that the waistline will be located correctly on the figure. Follow the general rules for lengthening or shortening, starting the cutting at the shoulder and shifting the pattern to lengthen or shorten as desired.

To raise or lower bustline. The change is made on the side-front pattern piece as in A. The front is cut like the pattern as in B. (1) Check pattern piece for side front and crisscross pins at high point of bust. (2) Cut side front at shoulder, armhole, underarm

seam line, and for a short distance at the upper and lower ends of the front edge. (3) Mark high point of bust on the fabric by the point checked on your pattern. (4) Shift the pattern to center the curve on the mark indicating the high point of the bust with the edge of the pattern connecting the short cuts at the upper and lower ends of the front edge of the pattern. (5) Cut the curved front edge of the side-front piece, following the line of the pattern.

To alter bust size. A change in size is made on both the side-front and the front pattern pieces for this alteration. (1) Cut side front at shoulder, armhole, underarm seam line, and for a short distance at the upper and lower ends of the front edge. (2) Trace the curve of the bust on the fabric by the cutting line of the pattern. (3) Shift the pattern over the traced curve to increase, or away from it to decrease, the desired amount, connecting

the new curve of the bust with the original pattern line at the upper and lower edges as in A. (4) Cut the front, lengthening it if the side front has been enlarged or shortening it if the side front has been made smaller as in B. The amount of change is equal to that made on the curved edge of the side front so that the seam lines will be equal in length.

To alter waistline. A change in the size of the waistline is made in the cutting or by altering the waistline darts if the pattern style has such darts.

To decrease waist size, alter the waistline darts shown on the pattern, or add corresponding darts in bodice and skirt sections of the dress. Follow instructions for altering darts on pages 367 to 369.

To increase waist size, decrease the waistline darts shown on the pattern (see pages 368 and 369), or cut the dress wider at the waistline (see page 382).

Altering for Special Figure Problems

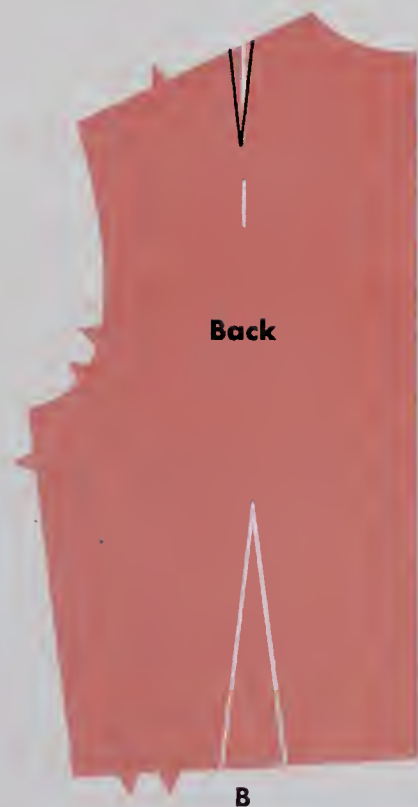
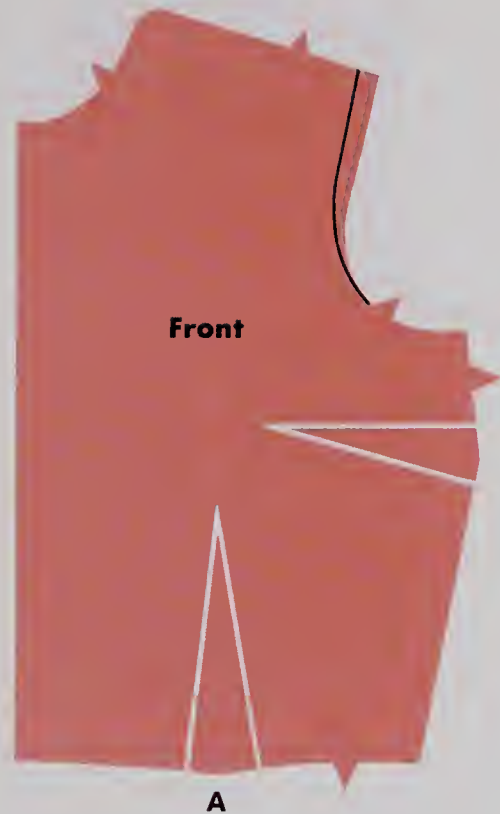
Cutting to fit for figures with special problems follows the general rule for pattern alteration of moving the pattern and using it as a guide for cutting. Directions for making alterations for the most common special figure problems are illustrated with drawings on the following pages.

Problem: Front shoulder line is too long, and the back needs ease.

Correction: Cut to fit as follows:

1. Cut the front shoulder line shorter than the pattern piece to give the correct length, tapering the armhole from the shoulder to the notch as in A.
2. Correct the back shoulder line to key to the front shoulder line by making a dart equal in width to the amount the front shoulder line was shortened as in B. The back may be eased to the front instead of darted if preferred.

NARROW FRONT SHOULDERS AND BROAD BACK SHOULDERS



SQUARE SHOULDERS



Problem: Fabric wrinkles across the back below the neck.

Correction: Cut to fit as follows:

1. Cut the front like the pattern.
2. Cut on to the back at the tip of the shoulder an amount sufficient to correct the grain and give a smooth fit. Taper the increase to nothing at the neck edge.
3. Cut the armhole by the pattern at the new shoulder line.
4. Cut the back of the bodice enough shorter at the lower edge at the underarm seam line to key the back to the front.

2. Add a dart, as shown, or increase a back shoulder dart to take up the same amount as was added to the shoulder.

Correction: For a cut-in-one bodice and sleeve, cut to fit as follows:

1. Cut the normal neckline, mark the point where the neckline meets the shoulder line, and shift the pattern to add the needed amount of fabric at center back and neck edge. Add the needed amount on the shoulder, tapering from the marked point to the point of shoulder on the pattern.
2. Add a short, curved dart to remove from the shoulder line the amount added at the center back.

ROUND SHOULDERS



Problem: Key grain line of shoulder curves up at center back. Bodice is tight across shoulders and short at center back.

Correction: For a bodice with a set-in sleeve, cut to fit as follows:

1. Cut on the needed amount on the bodice back (a) on the armhole edge, starting at the shoulder line and tapering to notch or to underarm; (b) on the shoulder edge, starting at neck and tapering to nothing at armhole; and (c) on the neck edge from end of new shoulder line, using the pattern to shape the normal neckline.

SMALL, FLAT BUST



Problem: Bodice front is too long and drops down in the center.

Correction: Cut to fit as follows:

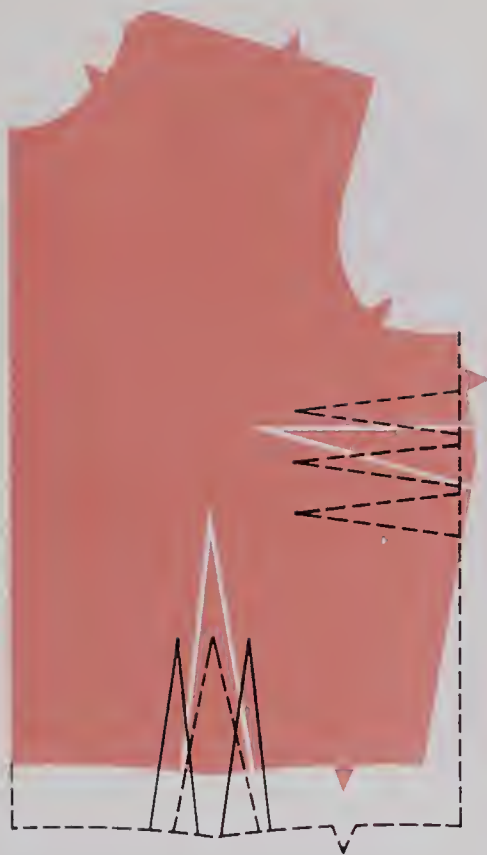
1. Cut front shorter the amount necessary.
2. Alter darts by (a) decreasing underarm bust dart and (b) shortening waistline dart.
3. Cut back like the pattern.

Figure Problems in the Bodice

When fitting any garment, it is best to begin with the shoulder line and work down on the figure, because the fit of the upper part of the garment affects all parts lower down.

Figure problems in the bodice consist of those pertaining to the shoulders (narrow, broad, square, or round), the bust (flat, large, high, or low), the chest (flat), the upper arm (large), and the neck (head set forward or back). Directions for correcting the pattern for these problems are illustrated with drawings on pages 371 to 376.

LARGE, LOW BUST



Problem: Bodice front is too short, and darts need to be re-located.

Correction: Cut to fit as follows:

1. Cut the front longer the required amount at the lower edge, following the pattern line.
2. Cut the front side lines straight on grain from the armhole to the lower edge.
3. Alter the bustline darts, making two or three darts instead of one, shortening, and re-locating to keep the grain straight across the crown of the bust. Adjust the width of the darts to key the bodice side seam lines to the bodice back.
4. Alter the waistline dart by shortening and increasing in size or making two instead of one.
5. Cut the back like the pattern or shorten if necessary.

FLAT CHEST, HIGH OR FULL BUST



A



B

Problem: Bodice front is too wide at the neckline, and scoop neck hangs out or stands away from the body.

Correction: Cut to fit as follows:

1. Cut the bodice like the pattern.
2. Cut the facing like the pattern except to shorten the front facing $\frac{1}{2}$ inch at the center front as in A or $\frac{1}{4}$ inch at each shoulder edge as in B. For a wide neckline, shorten at the center front. For a deep neckline, shorten at the shoulder.
3. Ease in the bodice fullness as the facing is joined to the bodice.

Figure Problems in the Skirt

Figure problems in the skirt consist mainly of those pertaining to hips that are too large for the waistline, hips that are flat, hips that are large across the back, hips that are different, and hips that sway back. Directions for correcting the pattern for these problems are illustrated on pages 377 to 381.

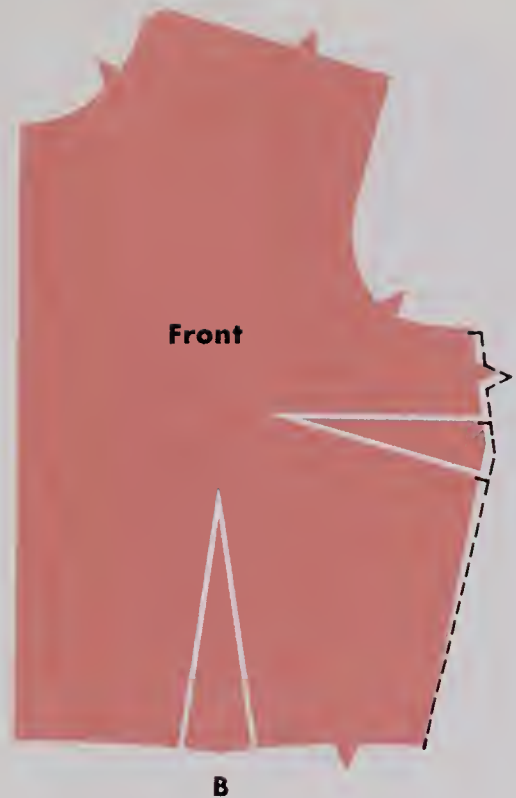
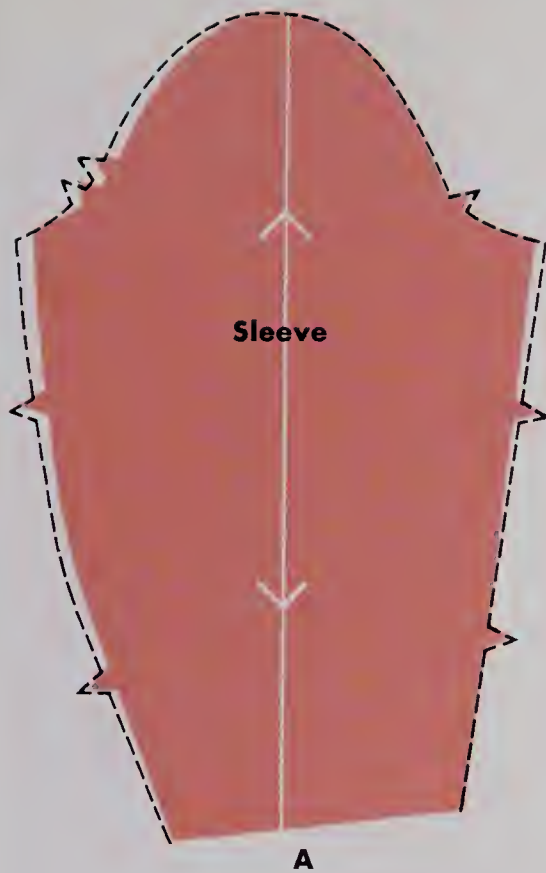
When trying on a skirt for fitting, it should always be attached to a band or tape of the correct waist size, with the seams in the correct position on the figure. (See page 419.)

Figure Problems at the Waistline

In addition to the correction of the bodice and of the skirt, there are some alterations at the waistline which necessitate changes in both the bodice and the skirt.

Figure problems in the waistline relate to the size of the waistline—that is, whether the waistline is too large or too small for the rest of the figure. Directions for correcting the bodice pattern as well as the skirt pattern for either of these problems are given with illustrations on pages 382 and 383.

LARGE UPPER ARM



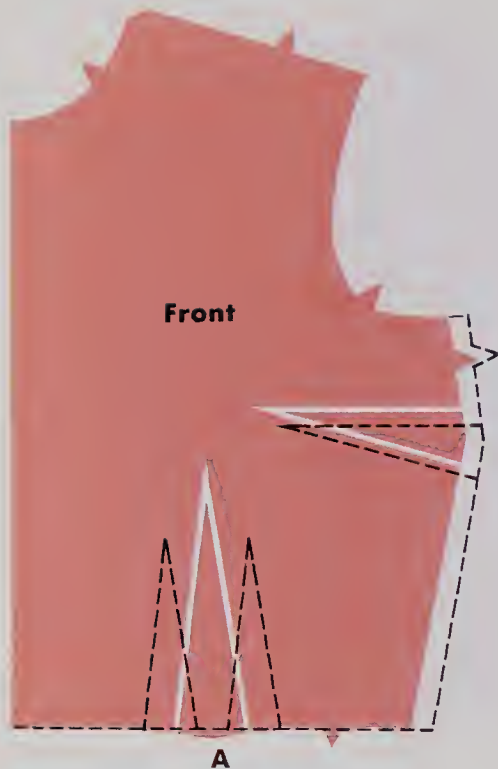
Problem: Upper part of the sleeve is too tight and draws.

Correction: Cut to fit as follows:

1. Cut the top of the sleeve wider by adding the extra width on each side of the sleeve at the seam line and tapering to the lower edge as in A.
2. Add a similar amount to the bodice on the front as in B and on the back as in C at the armhole edge, and taper to the lower edge. Alterations at the top of the sleeve and at the armhole of the blouse should usually be identical. If the sleeve requires more extra width than the bodice, the additional amount should be eased in.



LARGE BUST AND LARGE UPPER ARM

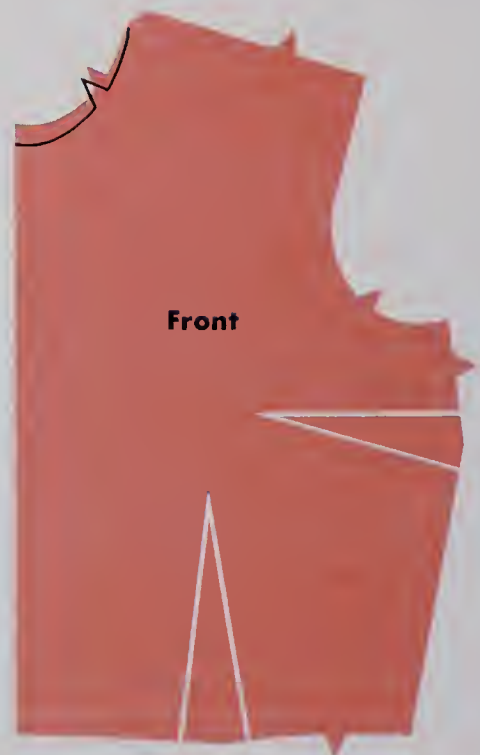


Problem: The blouse pulls across the bust and underarm.

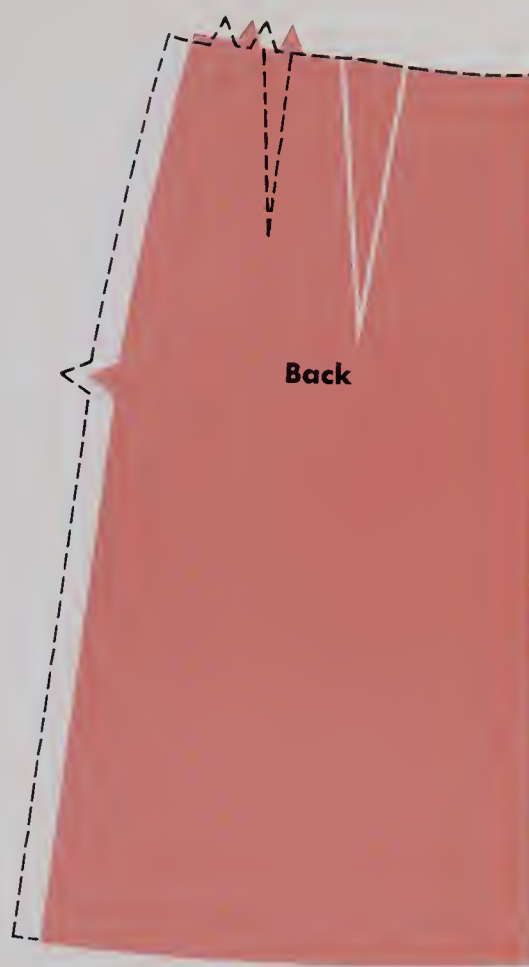
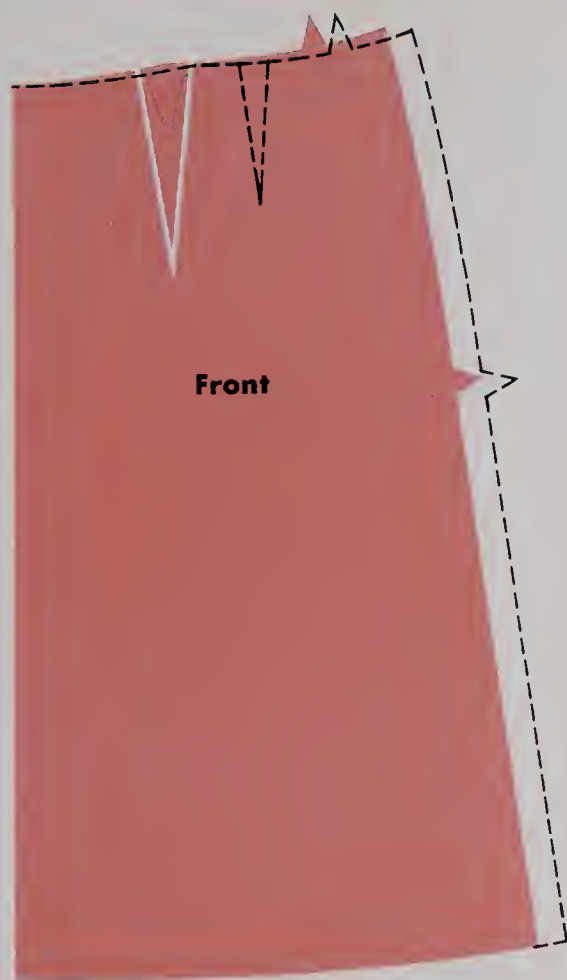
Correction: Cut to fit as follows:

1. Increase the width of the bodice front a uniform amount from the armhole to the lower edge as in A.
2. Cut the lower edge of the bodice front on the grain—straight across as in A.
3. Correct the darts (a) at the waistline, by shortening and increasing in width or making two instead of one as in A, and (b) by re-locating the underarm bust dart to keep the grain straight across the crown of the bust as in A.
4. Distribute the added ease on the front over the fullest part of the bust as the side seams are stitched.
5. Adjust the sleeve by cutting on to the front of the sleeve the same amount as was added to the bodice front at the underarm seam line, tapering to the original width at the lower edge as in B.
6. Cut back like the pattern.

HEAD SET FORWARD OR BACK



LARGE HIPS WITH NORMAL OR SMALL WAISTLINE



Problem: The front or back neckline is too high, and the bodice wrinkles just below the neckline.

Correction: Cut to fit as follows:

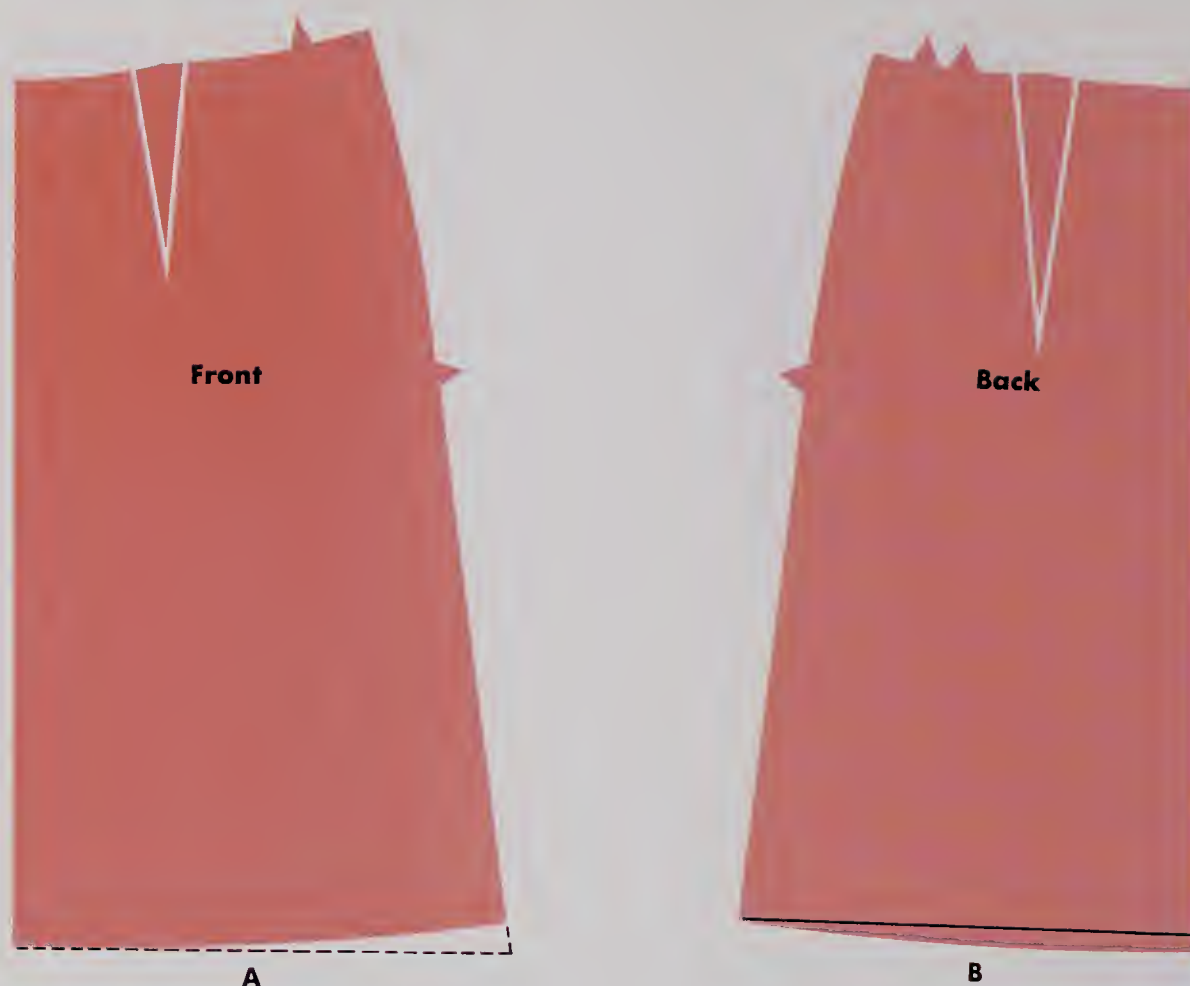
1. Cut the bodice front or back by the pattern except on the neck edge. Cut only a short distance at the top end of the neckline.
2. Shift the pattern down, keeping the pattern on the original grain line.
3. Cut the neck edge to make it lower but not wider.
4. Alter neck facing to correspond to the bodice.
5. Alter collar by adding an amount equal to the length added to the front neckline if the front neckline has been lengthened, or at the center back, if the back neckline has been lengthened.

Problem: Skirt is too tight over the hips, causing wrinkles below the waistline, and too large in the waistline.

Correction: Cut to fit as follows:

1. Cut on the needed amount in width for the entire length of the side seams, following the general directions for increasing the width. (See page 363.) Regardless of the number of gores, the additional amount needed is added to the side front and side back only on the gore having the side seam.
2. Correct the waistline by fitting with short darts at the side front and side back. This figure usually needs two or more darts in the front and one or more in the back. In a six-gore skirt the darts are in the side-front and side-back gores.

FLAT HIPS



Problem: Key grain line of the hip drops down in center and pulls up at side so that the side seams swing toward the front.

Correction: Cut to fit as follows:

1. Cut the skirt front like the pattern except to cut the lower edge on the straight-of-grain from the center front as in A.
2. Cut the skirt back like the pattern except to cut the lower edge on the straight-of-grain from the side seam as in B.
3. Ease in the extra front length over the hip as the side seam is being stitched.
4. Correct the lower edge at the first fitting by leveling from the floor. Cut off the lower back edge, tapering to the side seams from the center back. Make note of the amount of the correction so you can cut to fit the next time.

LARGE ACROSS BACK OF HIPS



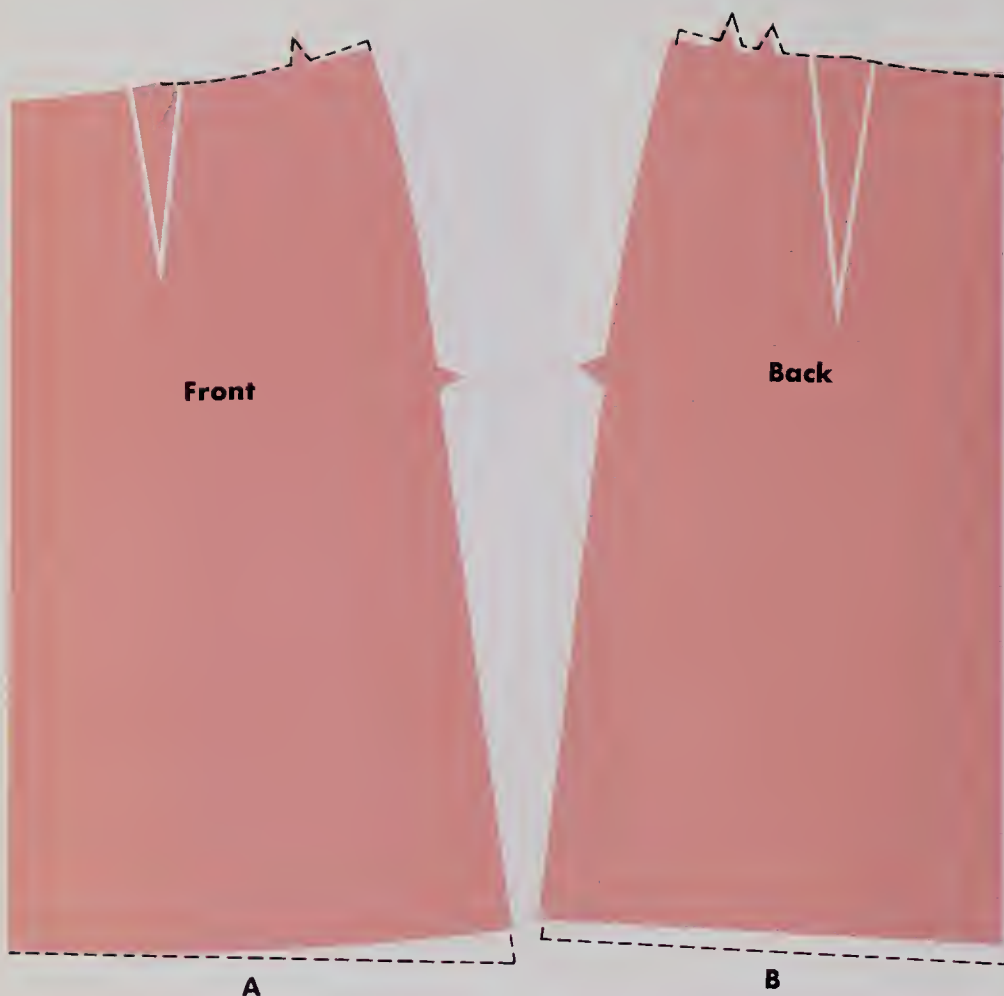
Problem: Skirt “hikes up” in the back, the side seam swings toward the back, and the key grain line of the hip swings up toward the center back.

Correction: Cut to fit as follows:

1. Cut the front like the pattern except to cut the lower edge on the straight-of-grain from the center front as in A.
2. Lengthen the back at the lower edge an even amount all the way across, following the line of the pattern as in B. The amount added should be equal to or slightly more than the amount added to the front at the side seam line.
3. Ease in the added length as the side seams are being stitched. Match the lower edges and the waistline edges of the front and back, and ease in the added length over the largest part of the hip. This added ease will not show in the finished garment.

SWAYBACK

ONE LARGE OR



Problem: Skirt wrinkles above and cups in below the hipline in the back.

Correction: Cut to fit as follows:

1. Cut the skirt front on the straight-of-grain from the center front at the lower edge. It may be necessary to add a little on the front waistline edge from the side seam to the dart as in A.
2. Cut the skirt back by (a) adding about $\frac{1}{2}$ inch all the way across the lower edge and (b) adding half the amount cut on the lower edge of the skirt front to the waistline edge of the skirt back at the side seam, tapering to the center back as in B.

Problem: Skirt "hikes up" on the side where the hip is large or high causing the center-front and the center-back grain, or seam, line to swing toward that side. Key grain line of the hip curves up toward the high side. Length and possibly width must be added on the side seam line over the large or high hip.

Correction: Cut to fit as directed on the opposite page:



ONE HIGH HIP

- . Cut the short side of the front like the pattern.
- . Cut the long side of the front like the pattern at the lower edge and for a short distance on the waistline edge from the center front. Shift the pattern (a) up at the side seam for the needed amount of extra length and (b) toward the side seam for the needed amount of extra width for the large hip as in B. If the hip is large, extra width will be needed the entire length of the side seam line. If the hip is high but not large, extra width will be needed only from the hipline up to the waistline.
- . Cut the side seam edge (a) for the large hip, by the pattern, from the lower edge to the waistline edge, or (b) for the high hip, by the pattern from the lower edge to the hipline. Then taper to a point on the waistline edge that will add the needed amount of width as in B.
- . Cut the waistline edge, using the pattern to connect the upper end of the side seam line and the upper end of the center-front line as in B. If much extra length has been added at the side seam, it may be necessary to extend the correction of the waistline beyond the center front as in A.
- . Correct the back of the skirt the same as the front as in C and D.
- . Add short curved darts between the regular darts and the side seam on both the front and the back of the skirt to take out excess fabric at the waistline as in C.

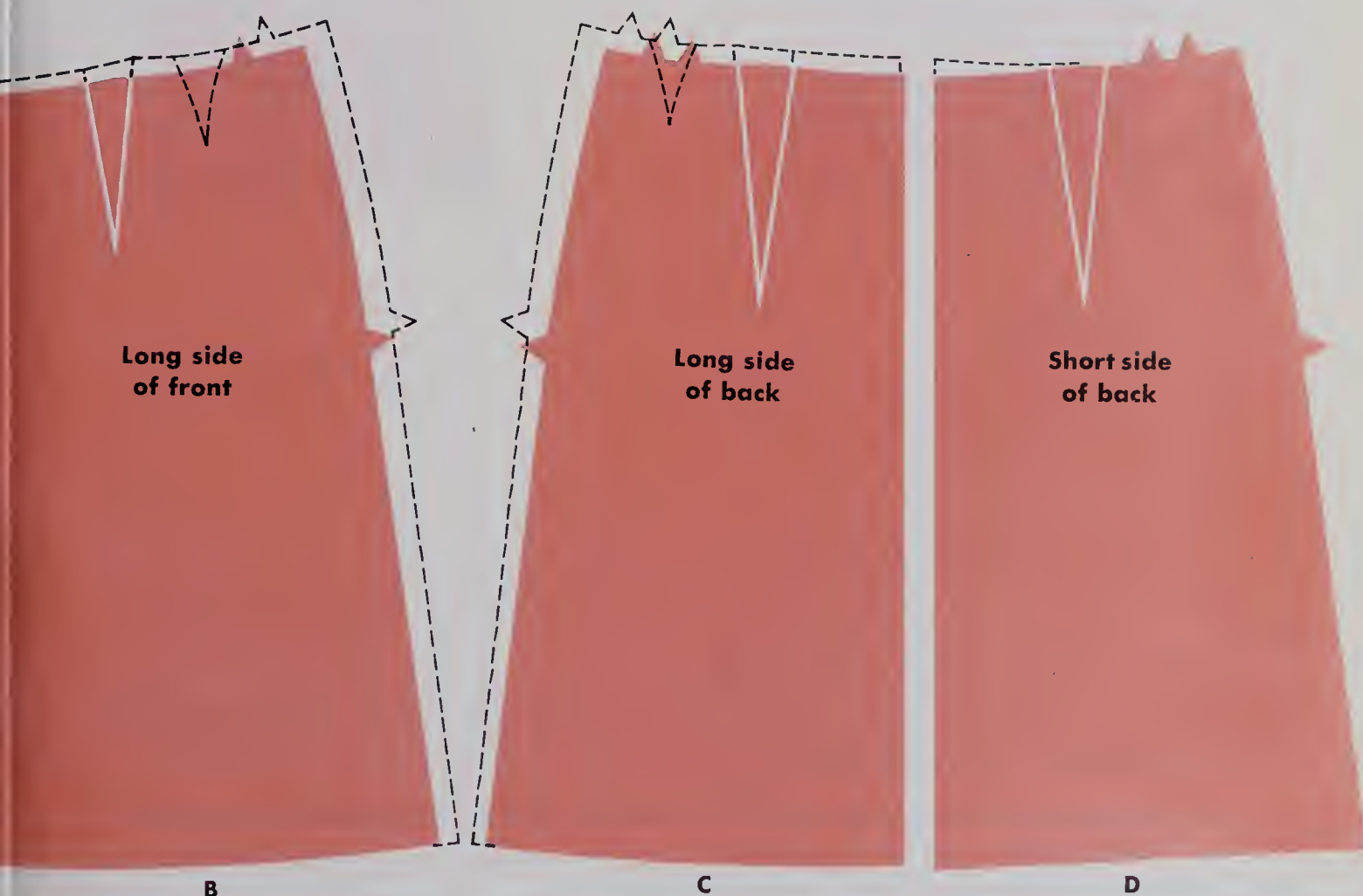
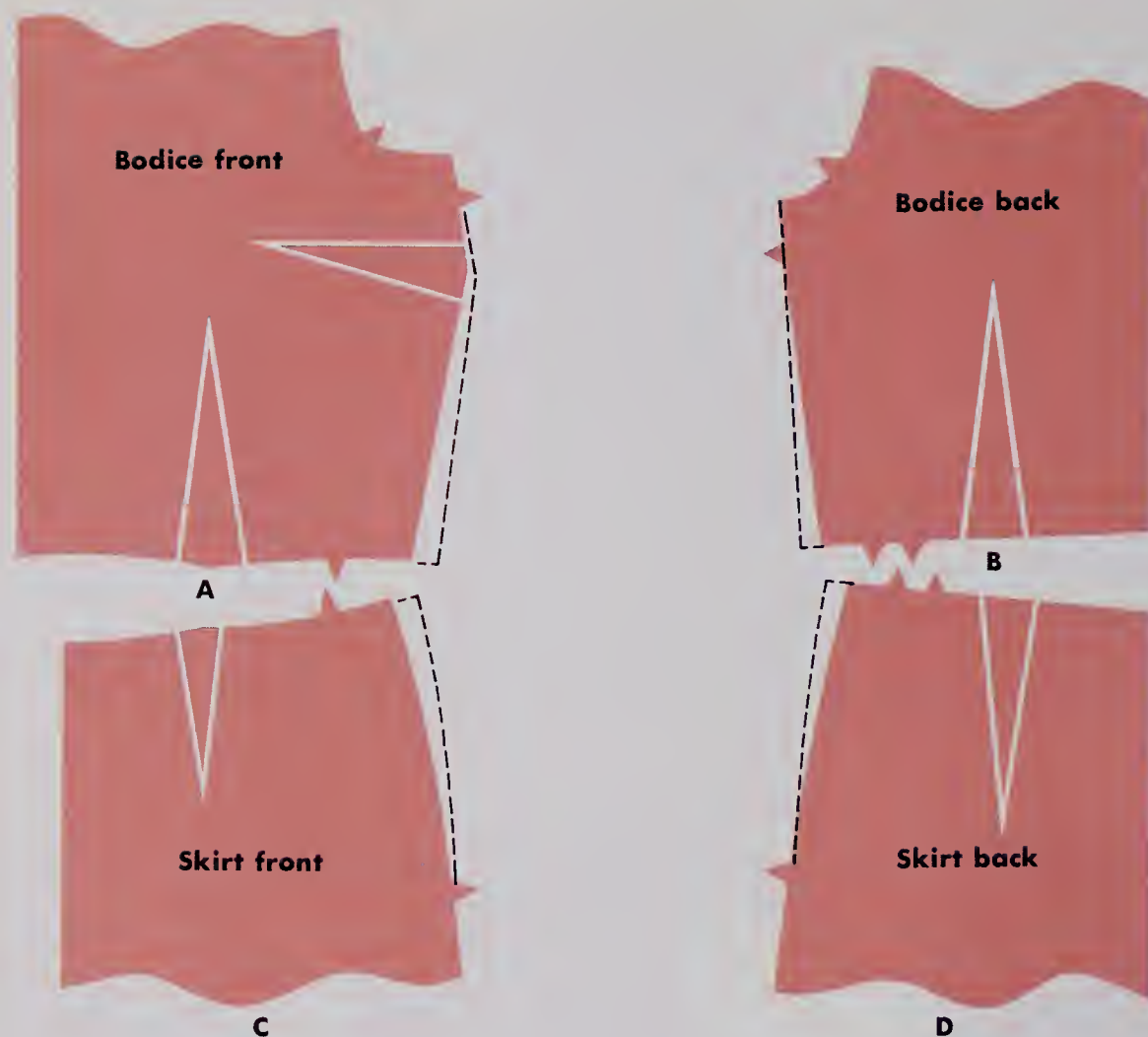


FIGURE PROBLEMS AT THE WAISTLINE



Large waistline

Problem: The pattern is too small at the waistline on both the front and the back or across the front only.

Correction: Cut to fit as follows:

To increase both front and back, take these steps:

1. On the bodice, cut on the necessary amount at the side seams at the lower edge and taper to nothing at the armhole as in A and B.
2. On the skirt, cut on the same amount that was added to the bodice at the side seam line, starting at the waistline and tapering to the hipline as in C and D.

To increase front only, take these steps:

1. On the bodice front, cut on the side seam lines the amount needed to make the side seams hang straight from the underarm as in A.
2. Cut the bodice back like the pattern.
3. On the skirt front, cut on at the side seam the same amount as on the bodice front as in C.
4. Cut the skirt back like the pattern.

Altering Ready-made Garments

Few girls have the fashion figures for which the standard sizes of ready-mades are designed. Most will have to have some alteration made for perfect fit when buying new garments. There are also times when garments which have been made at home will require refitting because the figure has changed. Alterations on garments received as gifts to the wardrobe may also sometimes be necessary to make them wearable.

The girl who understands pattern alteration will also understand what is involved in altering a ready-made garment she may already own or wish to purchase. She will know whether the necessary alterations can be done easily and will bring the desired result or whether to attempt them would involve too much effort and too much risk of disappointment.

Small waistline

Problem: Garment is too large at the waistline, the side seams drop down, and the key grain line of the hip does not lie straight around the body.

Correction: Cut to fit as follows:

1. Alter both the bodice and the skirt to keep the side seam line in the correct position and perpendicular to the floor.
2. To decrease both the front and the back, increase the size of the darts, or add new ones, in both the bodice and the skirt, an amount sufficient to give the desired size at the waistline.
3. To decrease only the front or the back, increase the size of the darts, or add new ones, in the bodice and the skirt on only the part of the garment that is large.

Whenever alteration is being considered, it is important to answer these questions:

1. What alterations are needed?
2. Are the desired alterations possible?
3. What is the best way to make the alteration?
4. Is the garment worth the time, effort, and expense that will be involved in the alteration?

If these questions have been satisfactorily answered and you have decided to alter the garment, you are ready to proceed with the actual work of making the alterations.

Decide on the Alterations That Are Needed

An analysis of what is wrong is the first step in solving any fitting problem. The same standards of good fit apply to all garments, whether they are to be made at home, have already been made at home, or have been purchased ready-made. Knowing these standards is a great help in remodeling or buying new garments. When trying on any garment, view it very critically with these standards in mind. See the charts on pages 354, 355, and 356. If the fit is not right, the effect of lovely color and smart style will be spoiled. Look for the cause of misfitting. Is the garment too tight or too loose? Has it been cut off grain? Does it wrinkle, bulge, or draw? In any fitting, always check the grain lines, the structural seams, and the amount of fullness.

Consider the Possibility of Desired Alterations

The amount of altering that can be done in a ready-made garment is limited in kind and amount by the original cutting and construction. Some changes are simple to make, such as shortening the skirt or leveling the hem line. Letting out seams, changing darts or shoulder lines, or re-setting zippers are more difficult but can usually be done successfully. Some

TO ALTER READY-MADE GARMENTS

To alter skirt length. First rip out the present hem, remove the tape, and press the lower part of the skirt flat. Then decide on the desired length, level the edge from the floor, and re-hem as on a skirt you would make. For a plain hem, see page 428; for a taped hem, see page 465; for a hem with pleats, see page 433.

To alter skirt band. Remove the band, fit and alter both the skirt and the band, and attach the band to the skirt again as on a skirt you would make. For a skirt with a side zipper, see page 420; for a skirt with a center-back zipper, see page 440.

To alter bodice length. The bodice in a ready-made dress can be lengthened only if there is an allowance for this purpose at the lower edge. To shorten the bodice, rip out the zipper and the waistline seam. Try on the bodice, and mark the correct location of the waistline. Adjust the width to the size of the waistline tape (see page 459). Re-stitch the waistline seam and re-set the zipper.

To alter waistline. Rip the bodice and skirt apart. Follow the general rules for increasing or decreasing waist size. (See page 371.) The major portion of the increase or decrease should be made in the darts or pleats rather

than at the side seam line, so that the grain of the fabric will be kept in the correct position on the figure.

To alter hip size. Rip the skirt from the bodice or band and fit, as for a skirt you would make (see page 369), keeping in mind all the standards of a well-fitted skirt. Make identical alterations on each side of the skirt unless the figure is irregular. Sometimes the correction can be made in the center-front and center-back seams without removing the zipper.

To alter darts. The location, slant, and size of darts may be altered at any place in the garment by following the general directions for altering darts given on page 367. A dart may be lengthened or made larger without ripping the original dart stitching, but in a dart that is being made shorter or narrower such stitching must be ripped. It must also be ripped if the dart is to be re-located.

To re-set zippers. Though there may be no change needed in the zipper application, the zipper frequently has to be ripped out and re-set because of other alterations. For directions for applying a centered zipper, see page 403; an overlap zipper, see page 422; a dress zipper, see page 461.

alterations are not possible at all. It is obvious that you cannot lengthen a skirt more than the amount that has been turned up in a hem or let out seams where the seam allowance is narrow. The letting out of a seam or dart may have been made impossible by clipping or trimming. Some fabrics are permanently

marked by stitching or pressing which makes certain changes impossible.

In general, it is easier to change details than structural lines, and it is easier to take up than to let out. In deciding on any alteration, its effect on the style and smartness of the garment should be seriously considered.

Choose the Simplest Alteration

Sometimes there is more than one way to correct an ill-fitting garment. When this is the case, it is best to choose the simplest, quickest, and neatest method. Try not to make an alteration that will necessitate having to make others. Those that involve yokes, necklines, armholes, or sleeve caps should be avoided by the beginner.

Don't attempt too much. Consider carefully whether your experience has given you the ability to make the alterations that seem to be indicated. Sometimes altering a ready-made garment requires even more skill than cutting to fit and constructing a new garment.

Be Sure the Alteration Is Worthwhile

The refitting and altering of a ready-made garment will be worthwhile if (a) the fabric is of good quality, (b) the lines are flattering and the color becoming to the individual, (c) the amount of time and effort required to make the changes is not too great, and (d) the skill

and experience of the person making the alteration gives reasonable hope of success.

Alterations are not practical which require as much time and skill as making a new garment would require, unless financial limitations prohibit the purchase of new fabric or unless the original investment in the garment makes the time and effort for altering seem worthwhile. An alteration which changes the proportions or the style of the garment is a risk, because the results cannot be anticipated.

Make the Alterations

When you have determined what is wrong, what the cause of the trouble is, and how it can be corrected, you are ready to proceed with making the desired changes in the garment. Use the same techniques that you would use in a corresponding place on a garment you would make. Some of the alterations most commonly needed can be made quite easily and successfully. See the chart on page 384 for help in making different types of alterations.



NEW LEARNINGS FOR THE OVEN MITT

IN PRELIMINARIES TO SEWING

Preparing the Fabric

Making fabric thread perfect
Straightening fabric grain by steam-pressing

Using a Pattern

Identifying wrong side of fabric
Laying pattern on grain of fabric
Pinning pattern to fabric

Cutting the Garment

Cutting fabric by a pattern

IN CONSTRUCTION

Using the Machine

Stitching by machine
Using a seam guide
Securing stitching
Keeping work "clean"

Sewing Techniques

Staystitching edge of a hem
Pinning a plain seam
Stitching a plain seam
Cutting wedges of a curved seam
Turning a hem
Pinning a hem
Machine-stitching a hem

VARIETIES OF MITTS



The simple design of the oven mitt is very adaptable—for example:

- A. Lined waterproof mitts made from nylon are warm and practical for children.
- B. Evening mitts may be made of velveteen or fleece.
- C. Warm outdoor mitts are easily designed from wools, other fleecy fabrics, or from knit fabrics.
- D. Powder mitts may be made from scraps of party dresses and faced with lamb's wool or pile fabric.
- E. Terry cloth makes a practical bath mitt or, if made double, can be filled with a fragrant bath powder for a special gift.
- F. A mother-daughter set of kitchen mitts may be made to match their aprons.
- G. A mitt made from quilted heat-resistant fabric is ideal for outdoor cooking.
- H. Fireplace mitts are convenient in pairs.
- I. A dusting mitt can be made of printed percale sewn on a piece of flannelette (top) or chenille (bottom).
- J. Oven mitts can be made in an endless variety of fabrics and trimmings.

15

Oven Mitt

A QUILTED oven mitt will serve as a practice piece on which you can learn to sew by the Unit Method of Construction. You will learn how to prepare fabric to make it ready for use, how to use a pattern and cut a garment by it, how to use a sewing machine, and various sewing techniques. These will be the New Learnings. You will use these learnings over and over again in more advanced sewing. Thus they will become repeat learnings. You will also discover that a method of working which follows a definite plan will help you work efficiently.

Design and Fabric

Design

The design of the oven mitt is so simple that you do not even need to buy a pattern. You can easily make your own. You are probably familiar with the large padded mitts which can be slipped on quickly to protect the hand from hot utensils

in the kitchen. They are bulky and without much shape, but they have a pocket which is partly divided to provide a space for the thumb, so that the mitt can be used to pick up hot objects more easily.

Fabric

It is recommended that the outer covering of the quilted oven mitt be made of checked gingham. In gingham the checks are formed by weaving two different-colored threads together so that the stripes forming the checks are always grain perfect. This frequently is not true of striped or checked patterns that are printed on the fabric (page 313). The stripes of the gingham will serve as guide lines for the quilting of the mitt, which will be your first attempt at machine stitching. For the mitt you will need a piece of checked gingham (with $\frac{1}{4}$ -inch or $\frac{1}{2}$ -inch squares) 12×24 inches in size. Because the mitt is to be padded, you will also need outing flannel or terry cloth

for the padding. Use four or six pieces of outing flannel, each $10 \times 10\frac{1}{2}$ inches, or two or four pieces of terry cloth, each $10 \times 10\frac{1}{2}$ inches, depending upon the weight of the fabric.

Preliminaries to Sewing

In the making of any garment there are two parts to the work: first, the preliminary procedures and, second, the processes of construction.

The preliminaries in making the oven mitt are as follows: (a) Plan your work; (b) make a pattern; (c) prepare the fabric; (d) lay the pattern; (e) cut the mitt; and (f) assemble the units.

Plan Your Work

A plan of work is an important part of the Unit Method of Construction. The plan for making the oven mitt will be simple. You will need to obtain your tools and supplies and buy your fabrics for the outer covering and the padding of the mitt. Then you will be ready to follow the instructions given here for the preliminary procedures and the construction of the mitt.

Make a Pattern

The first step in making an oven mitt is to cut patterns for the outer covering of the mitt and for the padding.

Make pattern for outer fabric. Either plot the pattern on squared paper or draw around your hand.

* * *

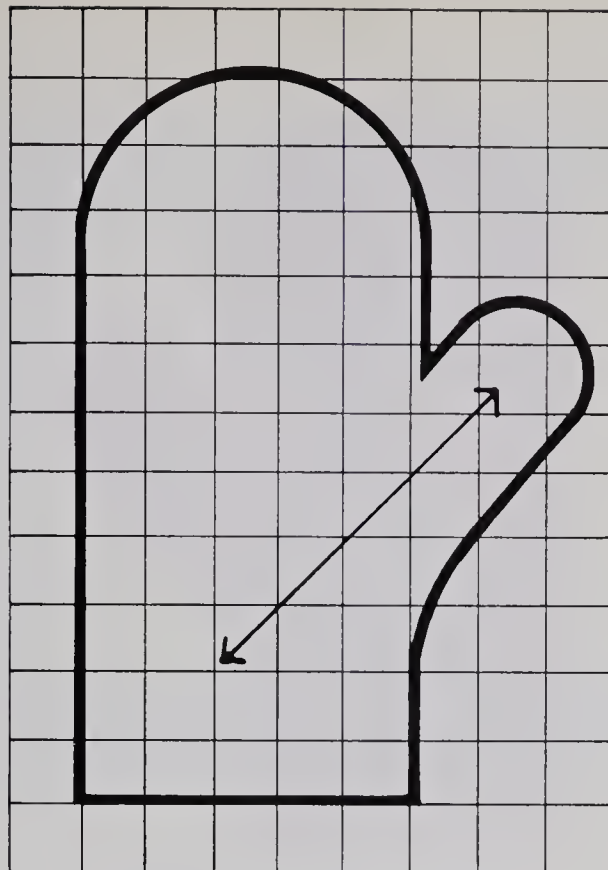
TO PLOT ON SQUARED PAPER

Mark the paper into squares, 1×1 inch, or use graph paper.

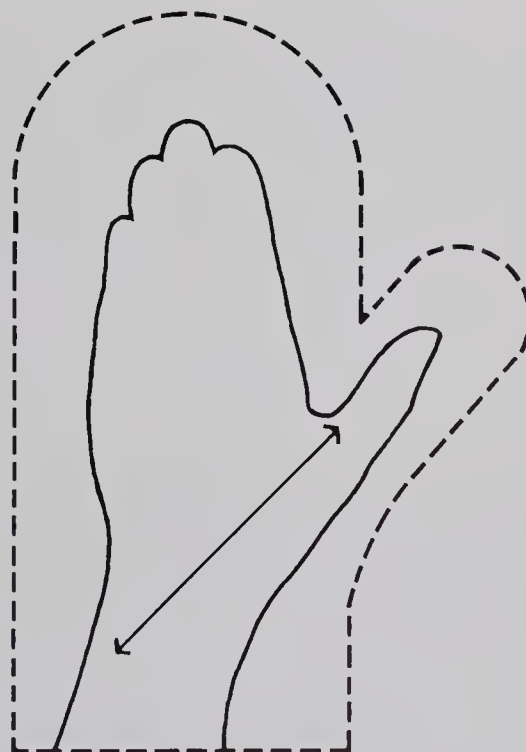
Draw an outline of a mitt as shown at the top of this page.

Cut out the pattern on the outline of the mitt.

Locate the straight-of-fabric marking by drawing a line on your pattern from the center of the thumb to the opposite edge of the wrist as shown in the drawing.



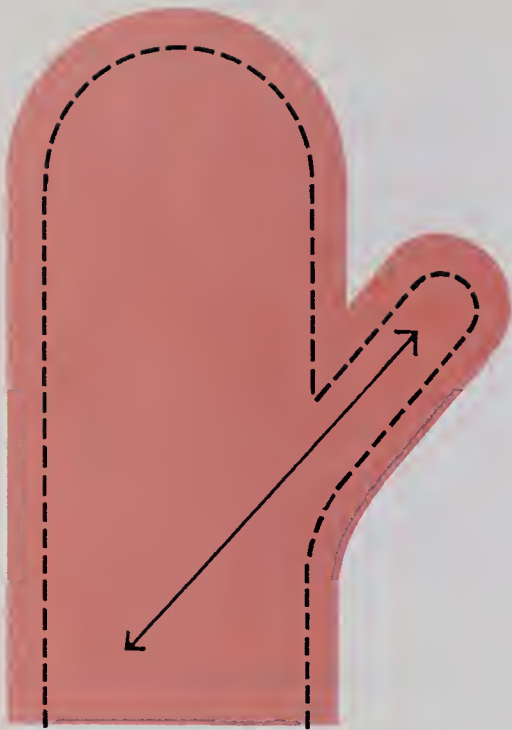
To plot on squared paper



TO DRAW AROUND YOUR HAND

Place your hand on the paper, with the palm flat, the fingers closed, and the thumb spread slightly away from the fingers.

Draw around your hand and wrist, making the wrist as wide as the widest part of the hand, so



Make pattern for padding.

that the mitt will be large enough to permit your hand to slip into it easily. Add $1\frac{1}{2}$ inches all around for seam allowance and to provide enough ease to permit your hand to bend when using the mitt.

Cut out the pattern on the outline of the mitt.

Locate the straight-of-fabric marking by drawing a line on the pattern from the center of the thumb to the opposite edge of the wrist.

* * *

Make pattern for padding. Use the pattern you have cut for the outer fabric to make the pattern for the padding.

Draw around the pattern for the outer fabric that you have just made.

Make a smaller pattern for the padding by drawing a second line $\frac{1}{2}$ inch inside the first, all the way around the mitt.

Cut out the pattern on the inside line.

Locate the straight-of-fabric marking by drawing a line on the pattern from the center of the thumb to the opposite edge of the wrist as shown in the drawing at the top of the page.

Prepare the Fabric

Both the gingham and the padding fabric must be prepared before the pieces for the mitt are cut. Straighten the edges, correct the grain, and press, if necessary (pages 322 to 326).

Lay the Pattern

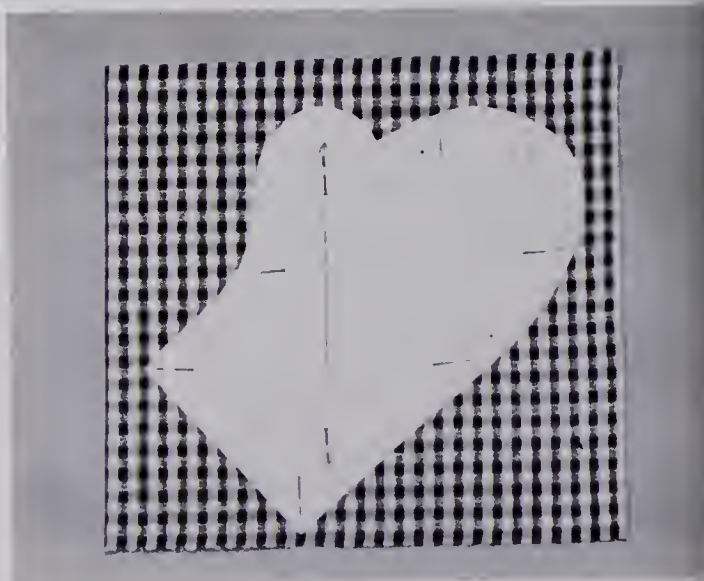
You will need two pieces of gingham—one for the front and one for the back of the mitt. The pattern for the outer fabric will be laid on the gingham. You will also need at least four pieces of padding fabric—two for the front and two for the back of the mitt. Additional pieces of padding may be desired for greater protection to the hand. The pattern for the padding will be laid on the flannel or terry cloth.

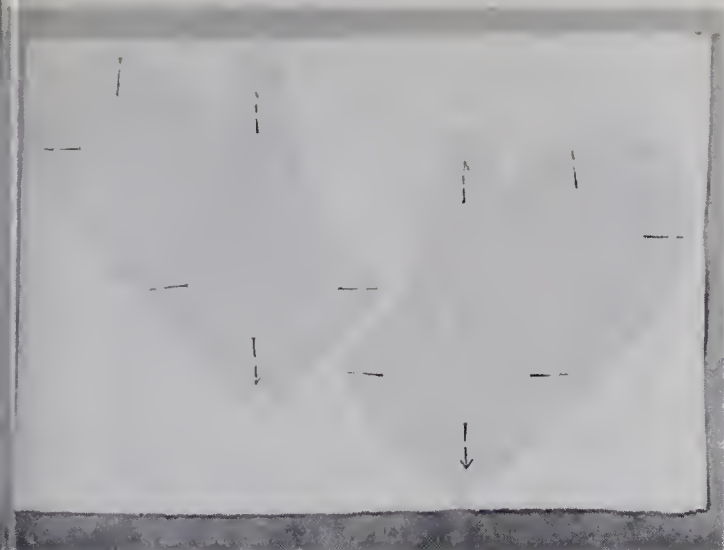
Lay pattern on outer fabric. Fold the gingham in half to make a square. The inside of the folded gingham will be the right side of the mitt, and the two pieces of gingham needed for the mitt will be cut at the same time.

Identify the wrong side of the fabric by marking.

Locate the pattern on the gingham by placing the straight-of-fabric marking on the fabric grain. Check for accuracy by measuring from each end of the marking to the selvage or torn edge. The pattern is laid correctly when each end of the marking is an equal distance from the same straight edge.

Lay pattern on outer fabric.





Lay pattern on padding.

Pin the pattern to the gingham. placing the first two pins on the straight-of-fabric marking. Pin diagonally into the corners of the wrist. Pin around the edge of the mitt, using enough pins to hold the pattern flat and placing the pins on the grain of the fabric close to, but not extending over, the cutting line, with points toward the edge of the pattern.

Lay pattern on padding. Place two thicknesses of fabric together, one on top of the other, on identical grain so that the two thicknesses of padding may be cut at the same time.

Locate the pattern on the padding as you did on the gingham.

Pin the pattern to the padding as you did to the gingham.

Cut the Mitt

Cut the gingham and the padding, cutting around the patterns with precision. Follow the directions for the techniques of cutting given on page 345. If additional thicknesses of padding are desired, re-lay the pattern on the padding fabric, pin, and cut.

Assemble the Units

The mitt will consist of two units. Each of these units will include an outer covering of gingham and at least two thicknesses of padding. After cutting, place together the pieces which make up each unit.



Assemble the units.

Construction of a Mitt

In the second part of the process of making the oven mitt—the construction—you will (a) complete each unit, (b) join the two units, and (c) hem the mitt. This procedure is based on the Unit Method of Construction, which is explained in Chapter 7.

Complete Each Unit

Each of the two units will be completed in the same way to make them ready for joining.

Staystitch gingham $\frac{1}{4}$ inch from the wrist edge in preparation for the hem, using a seam guide to keep the stitching an even distance from the edge (page 253). (See the illustration at the top of page 392.)

Attach padding to gingham by quilting with rows of machine stitching.

Place the padding on the gingham on the wrong side, with a $\frac{1}{2}$ -inch margin of gingham around the padding as in A in the illustration at the bottom of page 392.

Pin the padding to the gingham as follows:

1. Place two pins on the grain of the fabric from the padding side as in A.



Staystitch gingham.

2. Turn the unit over so that the gingham side is up as in B.
3. Pin the gingham to the padding from the gingham side, with pins placed on the grain of the fabric.
4. Remove the two pins from the padding side.

Stitch the gingham and the padding together from the gingham side as in C, with rows of machine stitching that are $\frac{1}{2}$ to 1 inch apart. Use the lines of the checks for guide lines.

Stitch the row in the center of the unit first; then stitch additional rows on both sides of the center, starting each row at the same edge. Keep the edges of your work clean by clipping the threads at the ends of the stitching as each row is completed. Turn the mitt around, and stitch the crosswise rows of quilting in the same manner.

Join the Two Units

The units will be joined around the edge, except at the wrist.

Pin units together, with padding out and edges even. Place pins on the grain of the fabric near, but not extending over, the edge. Leave the wrist edge open.

Stitch units together by making a plain seam on the gingham, stitching close to the edge of the padding and leaving the wrist edge open. Secure the stitching at each end (page 254). Remove the pins that hold the units together.

Finish seam before turning the mitt right side out.

Cut wedges out of the seam allowance of the

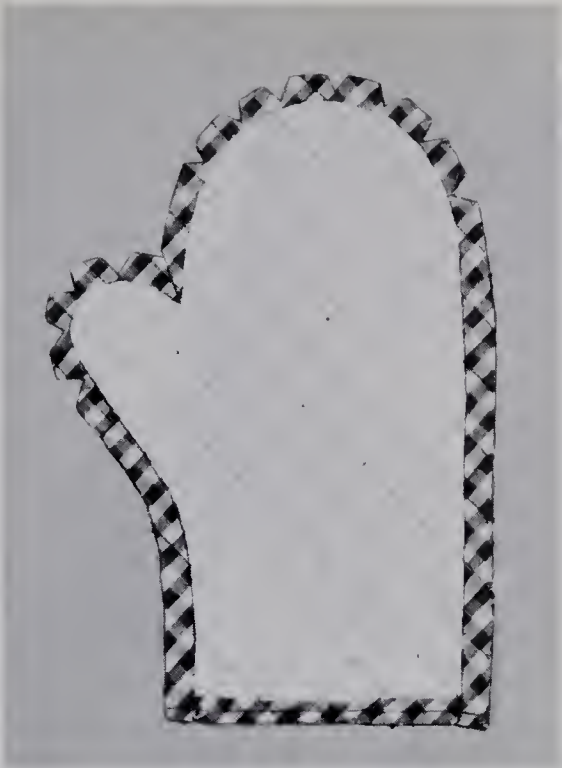
Attach padding to gingham.



A

B

C



Join the two units.

gingham on the curved edges, being careful not to cut the stitching (pages 264 and 266).

Slash the thumb line by cutting the gingham to the edge of the padding at the deepest point of the curve between the thumb and finger.

Turn mitt right side out, and work out the seam line until the stitching which joins the units can be seen along the edge.

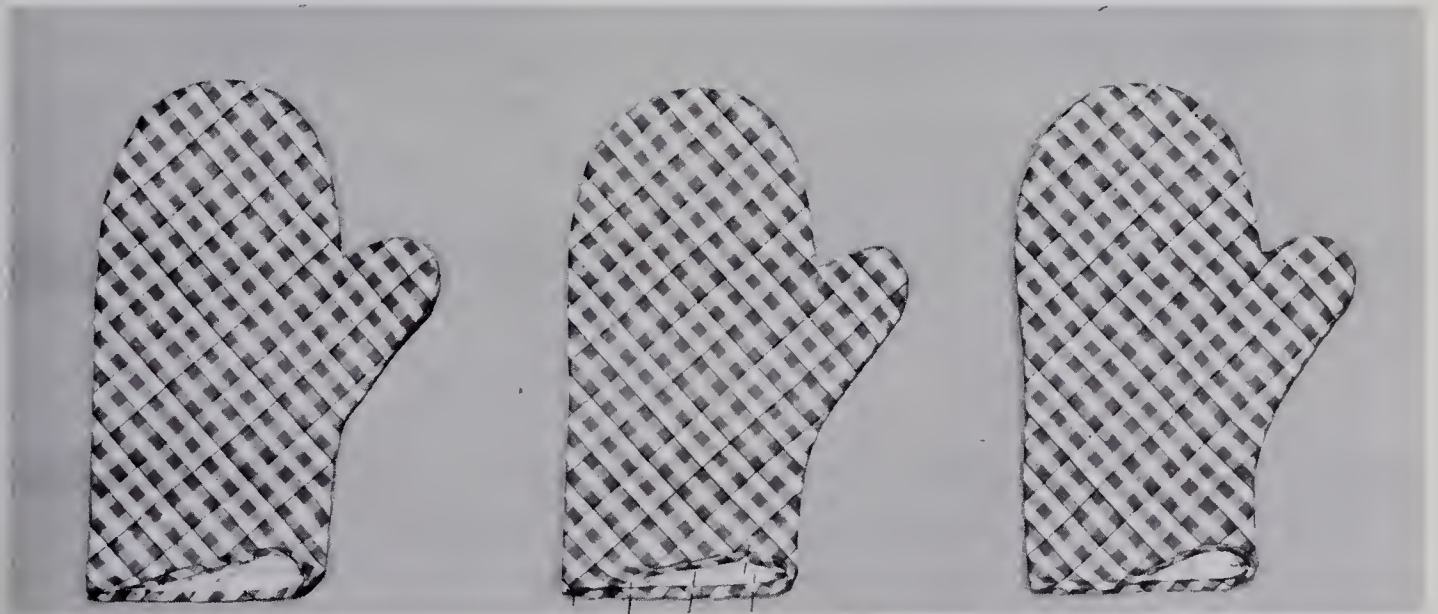
Hem the Mitt

The wrist edge of the mitt will be finished with a narrow hem.

Turn hem at the wrist edge over the padding. Press a first turn to the wrong side of the mitt, exactly on the stayline, and a second turn at the edge of the padding to make a ¼-inch hem as in A.

Pin hem, placing pins perpendicular to the edge, with heads out for easy removal when stitching as in B.

Stitch hem close to the edge of the inner fold, over stitching for 1 inch as in C.

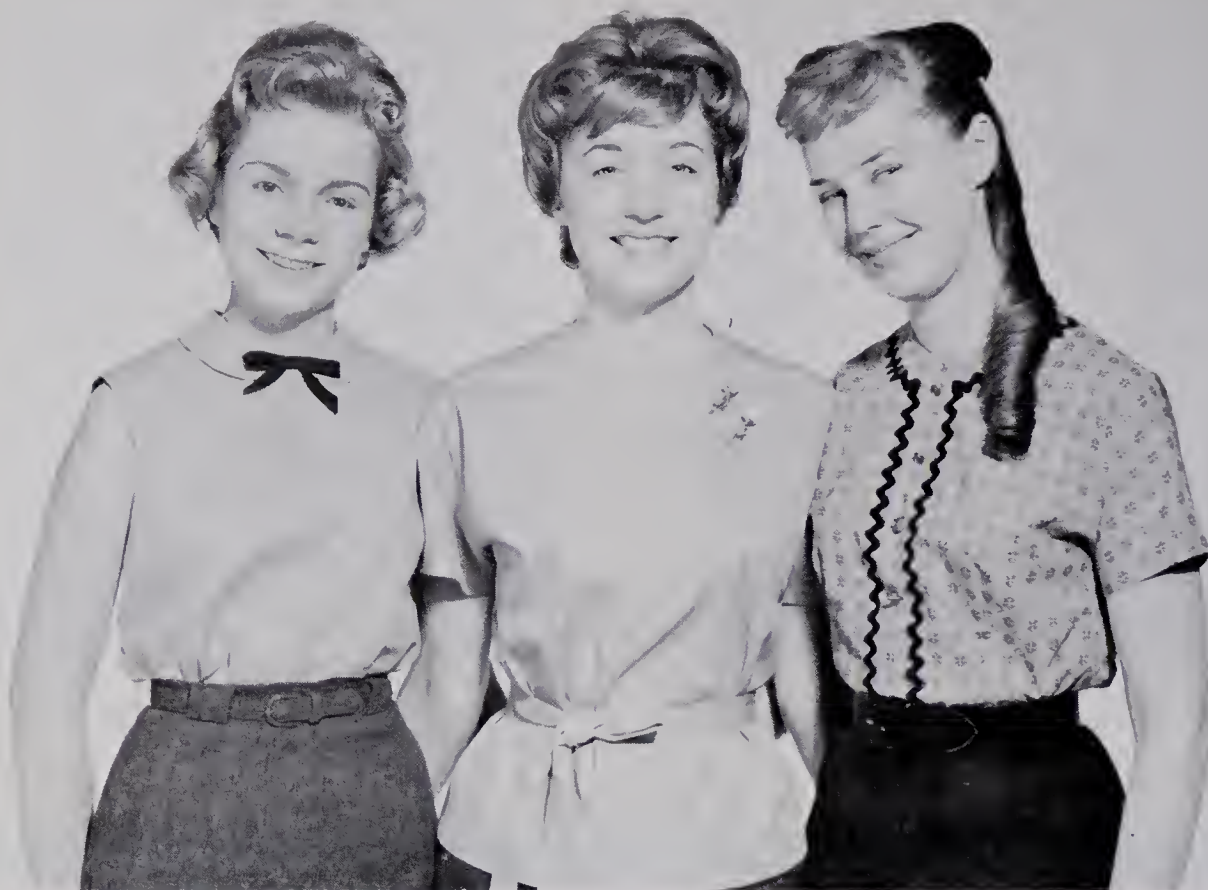


A

B

C

Hem the mitt.



NEW LEARNINGS FOR THE SIMPLE BLOUSE

IN PRELIMINARIES TO SEWING

Preparing the Fabric

Shrinking cotton fabrics

Using a Pattern

Determining blouse-pattern size and type

Determining amount of fabric needed

Interpreting and using pattern markings

Altering darts or pleats

Laying a garment pattern

Laying pattern pieces on identical grain

Transferring markings

IN CONSTRUCTION

Sewing Techniques

Pinning center seam

Stitching directionally

Staystitching a blouse

Staystitch-plus

Making single-pointed darts, tucks, or pleats

Machine-basting

Centered-seam application—neckline zipper

Finishing seams

Making collars

Trimming and clipping seams

Understitching

Clean-finishing

Attaching a collar with a facing

Attaching neck and armhole facings

Invisible machine hemming

Pressing

Underpressing

Blocking darts, dart tucks, shoulders, and hem

16

Simple Blouse

MAKING a simple blouse will provide an opportunity to use a commercial pattern and to learn several fundamentals of the Unit Method of Construction. The instructions given here are for the making of a slipover blouse—sleeveless or with cap sleeves. However, these instructions are far more than a guide to help you make a blouse, for they teach you the techniques and a method of working whereby you can make any number of blouses. Many dress bodices, pajama tops, and sleeveless jackets are constructed in the same way.

Design and Fabric

Design

If this blouse is the first garment you have attempted to make, it is important that you choose a style that is both easy to make and easy to fit, so that you will be able to complete it in a reasonable length of time without great difficulty. Attempting too much too soon is discouraging and will slow up, rather than hasten, your learning, as well as spoil the fun of a new experience.

The first blouse you make should be simple in

design with few details in the construction and little or no trim. It should either be sleeveless or have cap sleeves, and it may or may not have a collar. The making of the blouse will be easier and quicker if there is no collar. It should have a center-front or center-back seam with a neckline zipper. Your figure, the shape of your face, and the styling of your hair should be considered when you are deciding on the design of your blouse, the type of collar you will have, and what, if any, trim you will have. This type of blouse will require no fitting for the average figure and yet will be satisfactory in its appearance.

The pattern should include only a few pattern pieces, such as the blouse front, the blouse back, the neck facing, the armhole facing—if the blouse is sleeveless—and perhaps a collar, if you feel that your ability warrants making it.

Fabric

Choosing a fabric which is easy to handle for the first garment assures that learning the techniques of construction will not be complicated by difficulties of the fabric itself. For this first blouse

a preshrunk cotton fabric of firm weave, such as percale, chambray, or broadcloth, is best. Embossed or polished cottons are not recommended, because many of them cannot be made grain perfect. A cotton with a right and wrong side, such as a printed fabric, is the easiest to work with. Avoid a fabric with an up-and-down design or one which forms a striped effect, because the designs in such fabrics must be matched in joining the parts of the garment (pages 310 to 312).

If you are planning to make a skirt to wear with your blouse, the fabric for both should be considered at the same time, so that they will harmonize in color and type of fabric.

Preliminaries to Sewing

The making of any garment may be divided into two general parts of work: first, the preliminary procedures that are necessary before the sewing can be started and, second, the actual construction, or putting together, of the garment. The two parts of the work are equally important, and both require knowledge, skill, and efficiency of workmanship. The successful making of a garment is possible only when the preliminary steps have been taken with accuracy. It is therefore extremely important that you master the basic learnings involved in these preliminary processes. Every garment that you make will require your using them.

The preliminary procedures in the making of a blouse, and all other garments as well, are as follows: (a) Plan your work; (b) select the pattern; (c) prepare the fabric; (d) study, alter, and lay the pattern; (e) cut the garment; (f) transfer the markings; and (g) assemble the units so that they are ready for the construction of the garment.

Plan Your Work

A plan that will be a guide for an orderly procedure of work should be made before starting any project. The planning of your work was discussed as a basic principle of the Unit Method of Construction in Chapter 7.

If you have the tools that you think you will need, have decided upon your pattern, and have

chosen the fabric you wish to use, you have already done some preliminary planning, and you are ready to decide upon the procedure you will follow in making your blouse. If the blouse is your first garment, you will need help in your planning.

The instructions in this chapter and on the guide sheet which comes with your pattern are your two best sources of help. It will be better for you to follow the instructions given here, because they form a more complete plan and give step-by-step procedures for the new techniques. These instructions also follow the Unit Method. If you will first read through the headings, you will get a general understanding of what is to be done. Then if you follow the order of work and the way of doing it exactly as it is planned for you here, you will be learning a method of sewing that is organized for efficiency and that will ensure satisfactory results. For the correct procedure of work for any sewing project, refer to the outline on page 223.

Select the Pattern

You will need to decide upon the style of garment you want and determine the size of the pattern that is best for you.

To decide on the style of blouse pattern, the information given under "Design" (page 395) should prove helpful to you. The making of the blouse will be easier if you select a pattern which includes the features suggested, because the directions for making a blouse given in this chapter are for such a style.

To determine pattern size, study Chapter 13. When you have taken your body measurements and decided what figure type you are, you will be able to determine the size of pattern best suited to your figure.

Prepare the Fabric

After you have selected your pattern and your fabric, you can estimate the amount of fabric you will need from the chart on the pattern envelope (page 335).

The fabric which is to be used for making your

blouse must be properly prepared before the cutting can be done. To learn how to prepare your fabric, study Chapter 12. When it is ready for use, the fabric should be (a) thread perfect, (b) grain perfect, (c) shrunk, and (d) pressed. Ask yourself these questions to check whether or not your fabric has been properly prepared:

1. Is the fabric preshrunk, or must I shrink it?
2. Are the two raw edges of the fabric thread perfect?
3. Is the fabric grain perfect?
4. Have all wrinkles been removed by careful pressing?
5. Is the fabric folded wrong side out?
6. If the right and wrong sides of the fabric are not easily identified, has the wrong side been marked with chalk?

Study the Pattern

If this is your first experience with a commercial pattern, study it carefully before attempting to use it. For help in understanding commercial patterns and using them correctly, read Chapter

13. After reading that chapter, look at your own pattern and continue as follows: (a) Select the pieces you will need for the style you have decided to make; (b) interpret the various markings on the pattern pieces; (c) become familiar with the information given on the guide sheet of your pattern; and (d) mark for easy reference on the guide sheet the layout plan that you will follow.

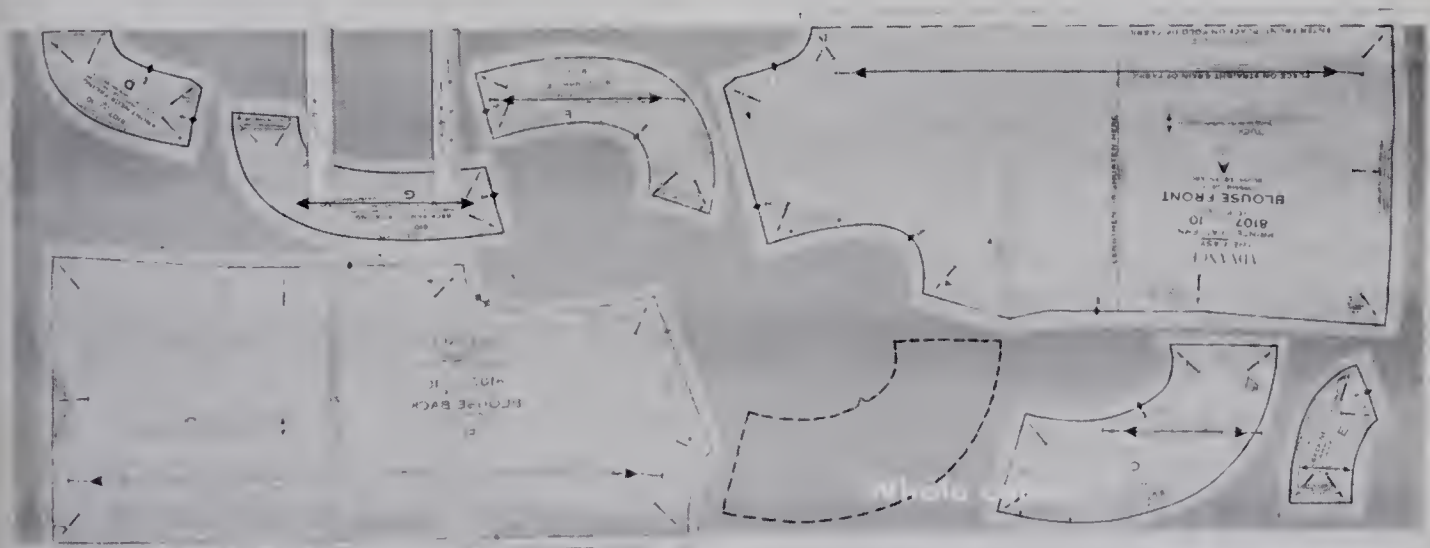
Alter the Pattern

For this type of blouse the alteration most frequently needed is in the location, the size, or the slant of the darts. Pin the darts in your pattern. Then hold the pattern up to your figure to determine the correct location for darts. Re-locate the darts, if necessary, and mark your pattern accordingly. Refer to Chapter 14 for help in checking and altering your pattern.

Lay the Pattern

Lay the pattern on the wrong side of the fabric so that the center seams will be ready for stitching without separating the two pieces that are cut

Lay the pattern.



A



B

together as in A in the illustration on page 397. Lay the facings on the fabric so the grain is identical with the grain of the blouse. As each piece of the pattern is placed, check the straight-of-fabric marking to be sure that it is precisely on the grain of the fabric. Pin according to the instructions given on page 344.

The opening in the front or back of a blouse must always be finished with either a facing or a zipper. Directions for the zipper opening are given here. For a zipper opening, a facing is required around the neck but not along the opening edges.

If the pattern for the facing includes a facing for the opening edges, fold back or cut off this part of the pattern when laying the pattern on the fabric as in B, because no facings are needed for an opening with a zipper.

Lay the collar pattern in one or the other of the following ways:

- a. If the collar pattern is for the whole collar, lay it on a double thickness of the fabric, with right sides together, so that the two pieces of the collar—the upper collar and the under collar—will be cut at the same time as in A.
- b. If the collar pattern is for half of the collar, lay it on a fold of the fabric, cut one piece, and re-lay the pattern for cutting the second piece as in B.

Cut the Blouse

Cut around each pattern piece with precision, exactly on the cutting line. For instructions on cutting, refer to page 345.

Transfer the Markings

After your blouse has been cut, identify the wrong side of each piece on plain fabric. Transfer to the cut pieces the pattern markings which will be needed for the making of the blouse. More information about marking fabric is given in Chapter 13, "Using the Pattern."

Mark construction details. Transfer markings for darts, pleats, gathers, fold line of hems, etc., to the fabric, using dressmaker's tracing paper and a tracing wheel. Do not transfer seam-

line markings to the fabric, because a seam gauge will be used as a guide for stitching an even seam of a determined width. Mark termination points at the ends of darts, pleats, and neck opening.

Identify under collar. Mark one piece of the collar on the wrong side of the fabric to identify the under collar. If the collar is divided, be sure that you have marked the under collar for each section so that there is a right section and a left section. If the upper collar and under collar have been cut together, they should never be separated after cutting.

Identify center front and center back. If pattern pieces have been laid on a fold, identify the center front and center back by snipping $\frac{1}{8}$ inch on the fold line at the neck edge of (a) the blouse, (b) the neck facing, and (c) the one-piece collar.

Assemble the Units

Your blouse may have these three or four units: (a) the front unit, (b) the back unit, (c) the facing unit, and, possibly, (d) the collar unit. Fold together all the pieces of each unit without removing the pattern (page 348). If folded with the pattern side out, the name which is printed on the pattern will identify the unit.

Construction of a Blouse

In the making of the blouse, as in each of the succeeding garments, you will follow the Unit Method of Construction, completing each unit as far as possible before going on to another. For example, you will complete the front unit, then complete the back unit, join the two units, etc., until the garment is completed. You could begin with either the front or the back unit, but the instructions given here begin with the front unit.

A simple blouse may have a neck opening in either the center front or center back. The directions given here are for a blouse with a center-back opening. If your blouse has a center-front opening, reverse the directions for completing the front and back units in so far as the center seams, the zipper application, and the attaching of the collar and the neck facing are concerned.



Sleeveless blouse

Blouse with cap sleeve

Staystitch blouse front.

Complete the Blouse Front Unit

When you assembled the units, you left the pattern pinned to the cut pieces of the blouse. Remove the pattern when you begin to work on each unit.

Pin center seam, following the directions given on page 402 for the back unit.

Staystitch blouse front, directionally, using a seam guide to keep the stitching an even distance from the edge (page 253). Stitch one half on the right side and one half on the wrong side of the fabric.

Staystitch the neck, shoulder, and armhole edges $\frac{1}{8}$ inch outside the seam line, or $\frac{1}{2}$ inch from the edge.

Staystitch the cap sleeves and the lower edge of the blouse $\frac{1}{4}$ inch from the edge in preparation for hemming.

Stitch center seam from the lower edge of the blouse up to the neck edge, making the seam exactly the width allowed on the pattern. Secure the stitching at the beginning and end of the seam (page 254).

Make darts, dart tucks, and pleats, depending on the type which is shown in your pattern.

* * *

FOR A SINGLE-POINTED DART

Fold the dart (see A in illustration at top of page 400) through the center, matching the markings as in B.

Pin the dart from the side of the blouse on which the stitching is to be done. Begin pinning at the point of the dart, placing the pins lengthwise along the marked line, with the heads toward the pointed end of the dart so that the pins may be easily removed while the stitching is done as in B.

Stitch the dart from the wide end of the dart to the point, stitching precisely on the fold for the last $\frac{1}{8}$ inch and running the last stitch off the edge of the fold as in C. Secure the threads by tying them.

Block the dart by first underpressing directionally along the line of stitching and then shaping over a ham or cushion. If the dart does not extend to the seam line, the blocking need not be done until the unit is pressed. (See illustrations on page 302.)

Machine-baste the dart in position along the stayline, turning the dart toward the center front or the lower edge as in D.



A

B

C

D

For a single-pointed dart

FOR A DART TUCK

Fold the tuck (see A) through the center, matching markings as in B.

Pin the tuck from the side of the blouse on which the stitching is to be done. Place the pins lengthwise along the marked line, with the heads of the pins away from the end at which the stitching starts for easy removal when stitching as in B.

Stitch the tuck, and secure the threads (page 254) as in C.

Machine-baste the tuck in position along the seam line, if it extends to the edge of the blouse, turning the tuck toward the center front as in D.

FOR A SHOULDER PLEAT

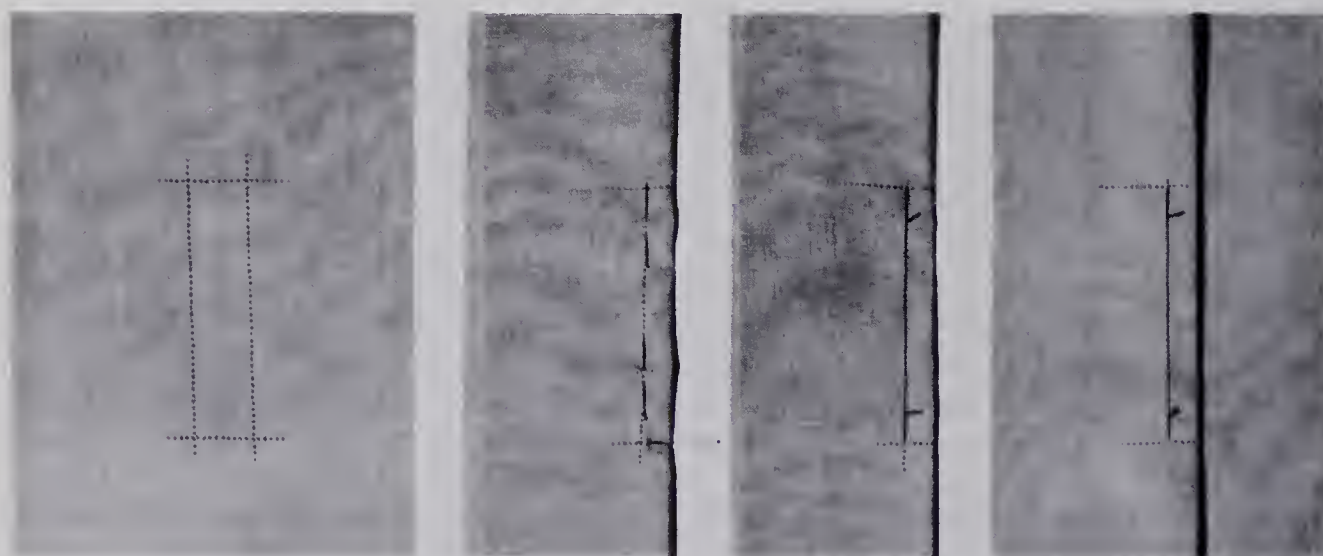
Fold the pleat according to the markings, working from the RIGHT side of the fabric. The markings for the pleat are on the wrong side of the fabric as in A in the illustration on the opposite page. Transfer these markings by placing pins lengthwise on the right side along the lines of marking as in B.

Pin the pleat from the right side of the blouse as in C, removing the pins that were used to mark the lines for the pleat.

Machine-baste the pleat in position on the stay-line as in D.

* * *

For a dart tuck



A

B

C

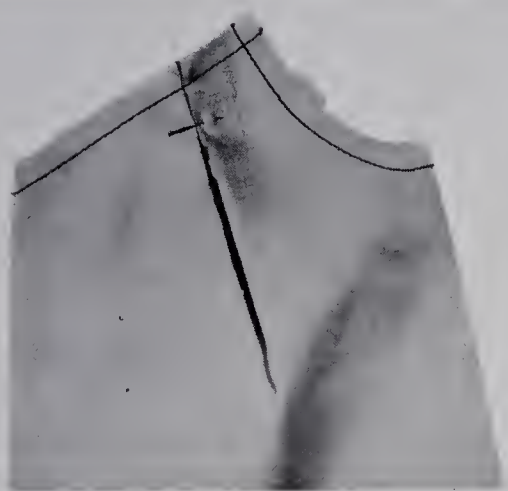
D



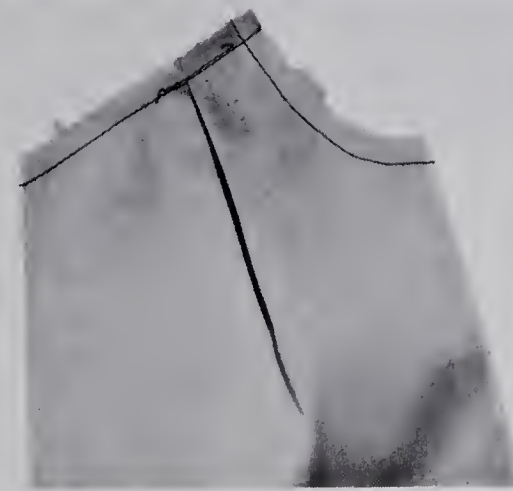
A



B



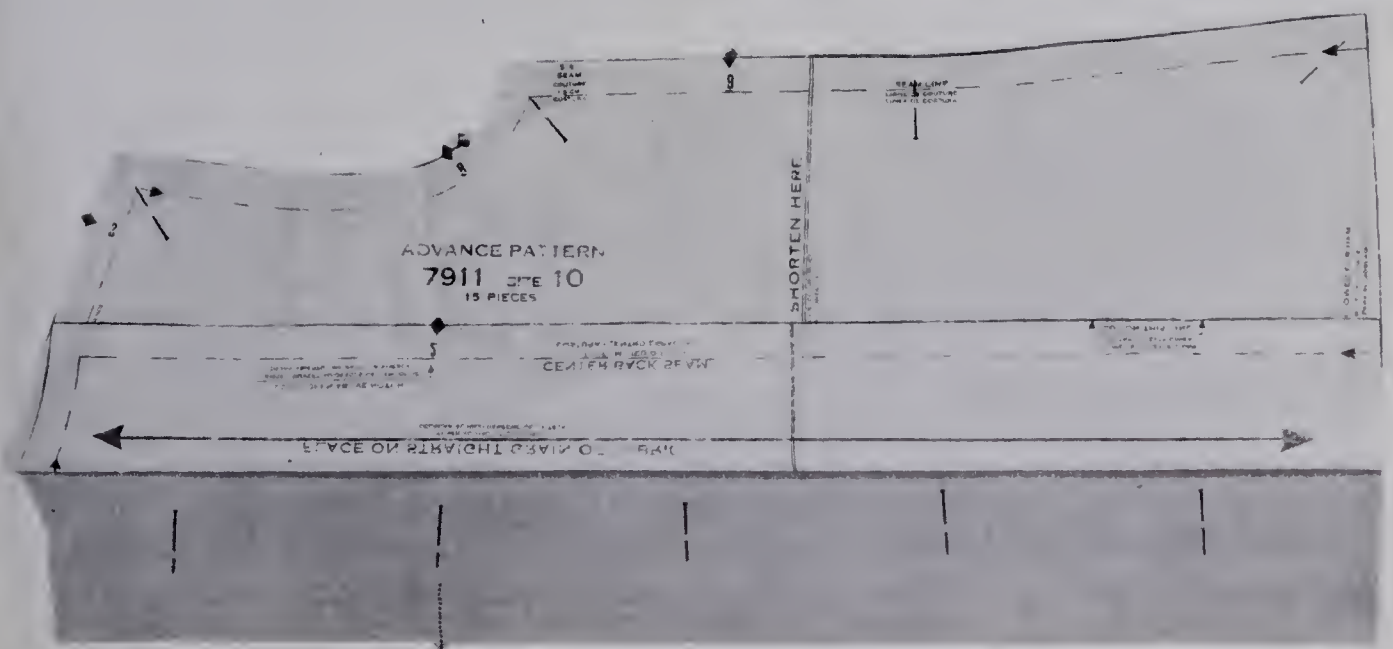
C



D

For a shoulder pleat

Pin center seam.



Press front unit when the back unit is ready to be pressed. Each unit must be pressed before it is joined to another unit. The front unit may, however, be laid aside until the stitching on the back unit has been completed, so that the two can be pressed on one trip to the pressing board.

Complete the Blouse Back Unit

In making the blouse back unit, you will repeat some of the techniques you learned on the front unit, and in addition there will be the New Learning of applying the neckline zipper.

Pin center seam, with the fabric flat on the table. Remove the pins along the center back of the pattern piece. Fold the pattern back out of the way, and pin the center-back seam. Place the pins on the grain, away from the line of stitching and close enough to the seam line to hold the two layers of fabric together, with the grain identical and the edges even. (See illustration on page 401.) Take out the rest of the pins which are holding the pattern to the fabric, and remove the pattern. This pinning of the seam as the pattern is being removed and without separating the two pieces of fabric ensures that the grain of the two pieces will match precisely.

Staystitch blouse back, directionally, using a seam guide, one half on the right side and one half on the wrong side of the fabric.

Staystitch the neck, armhole, and neck-opening edges, if the edges are off grain, $\frac{1}{8}$ inch outside the seam line, or $\frac{1}{2}$ inch from the edge.

Staystitch the shoulder $\frac{1}{8}$ inch outside the seam line or, if the back shoulder line is longer than the front shoulder line, staystitch-plus on the center half of the back shoulder (pages 254–256).

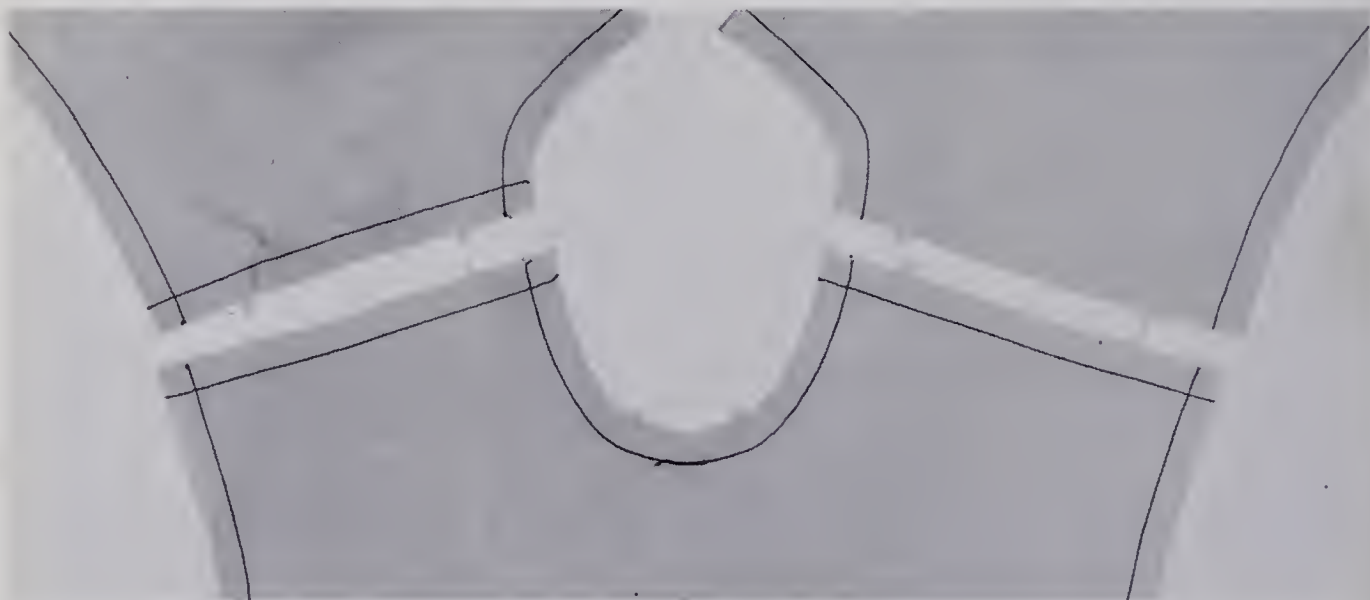
Staystitch the cap sleeves and the lower edge of the blouse $\frac{1}{4}$ inch from the edge in preparation for hemming.

Stitch center seam after determining the exact length of the neck opening.

Check the length of the neck opening by laying the zipper along the seam line. For ease in operating the zipper, the opening should be $\frac{1}{4}$ inch longer than the chain portion of the zipper plus the width of the neckline seam allowance. Mark the lower end of the opening on the seam line.

Stitch the seam with a continuous line of stitching as follows: (a) Secure the stitching at the beginning of the seam, and use a regular stitch from the lower edge of the blouse to the mark which indicates the lower end of the opening; (b) secure the stitching by back-stitching for $\frac{1}{2}$ inch; and (c) change to a long stitch for basting, and continue the seam to the neck edge. At the upper end of the seam do not secure the stitching but leave long ends of thread to make later removal of the basting easier.

Staystitch the shoulder.





Stitch center seam.

Make darts or dart tucks in the same way as those on the blouse front.

Press front and back units in preparation for joining them. Specific directions for pressing construction details may be found in Chapter 11, "Pressing As You Sew." Turn bustline darts down and shoulder and waistline darts toward the center of the unit.

Apply the Neckline Zipper

The neckline zipper may be applied in either the front or the back unit, depending upon the style of your blouse. The method given here is for a centered-seam application in which the two edges of the opening meet at the center of the zipper chain and in which there is a continuous line of stitching around the chain. The regular presser foot or a zipper foot may be used for this method of application. (See illustrations on pages 404 and 405.)

Prepare blouse for zipper application by clipping the machine basting in two or three places for easy removal after the zipper has been inserted. The seam has already been pressed open. Add seam binding to the seam allowance along the edges of the opening (a) if the seam

allowance is less than $\frac{5}{8}$ inch, (b) if the fabric ravel badly, or (c) if a wide overlap is desired.

Insert zipper in the blouse with a series of three stitchings. Some zippers have a guide line as an aid in stitching straight.

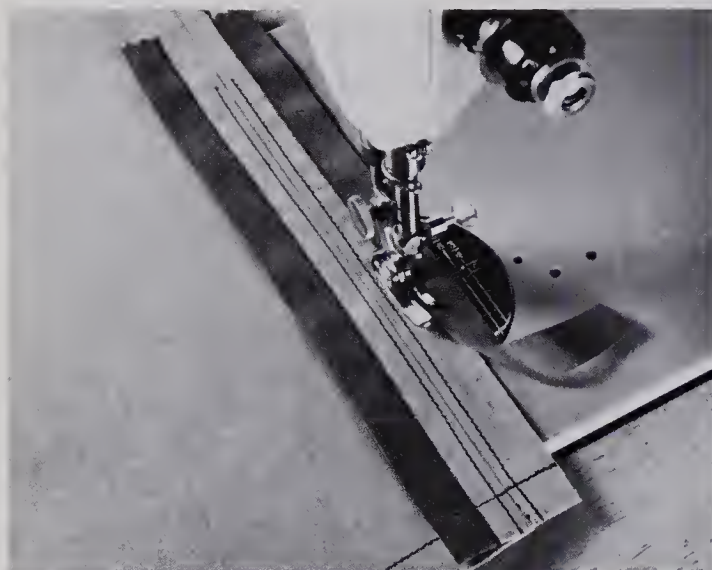
Make a first stitching to attach one zipper tape to one seam allowance. This stitching will be through the tape and the seam allowance only, and will not show on the right side of the blouse.

1. If a zipper foot is used, attach it and adjust it to the right of the needle.
2. Fold the blouse on the center seam, right sides together, with the lower seam allowance extending.
3. Open the zipper full length.
4. Place the zipper face down on the extended seam allowance with the points of the teeth at the seam line and the bottom stop at the lower end of the basting.
5. Stitch the zipper tape to the seam allowance from the lower end of the tape to the neck edge.

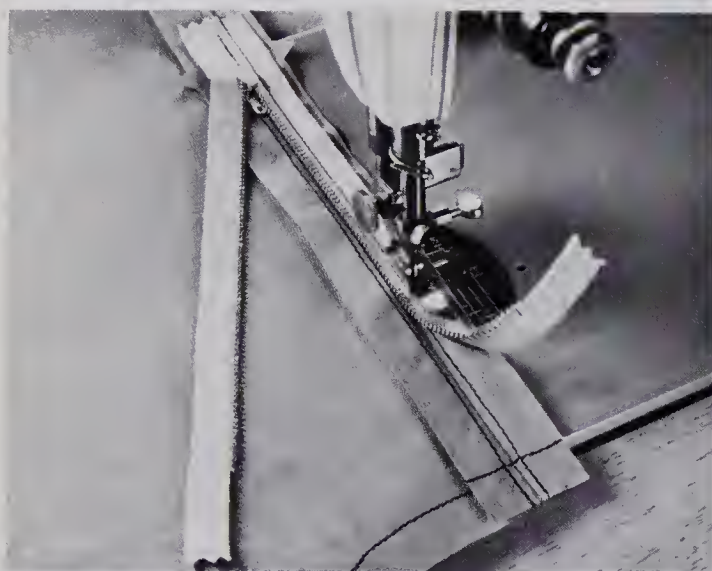
Make a second stitching to attach the other zipper tape to the other seam allowance. This stitching will also be through the tape and the seam allowance only, and will not show on the right side of the blouse.

APPLY THE NECKLINE

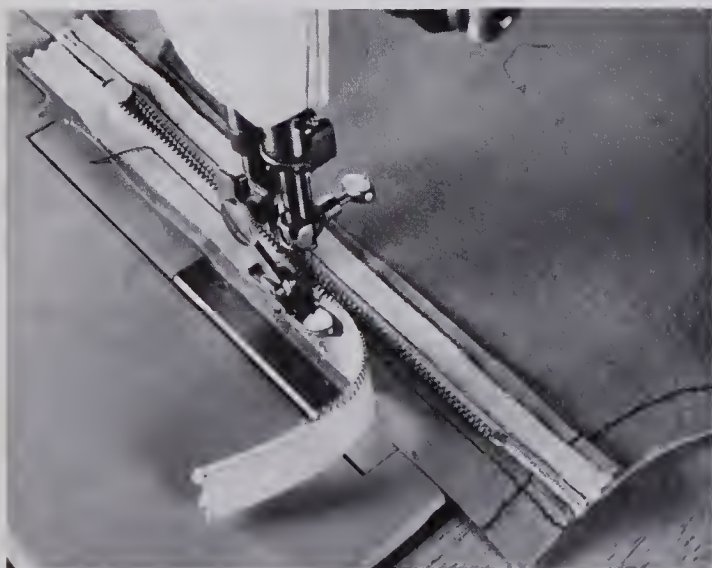
(For full directions,



1. Add seam binding to the seam allowances, if needed.



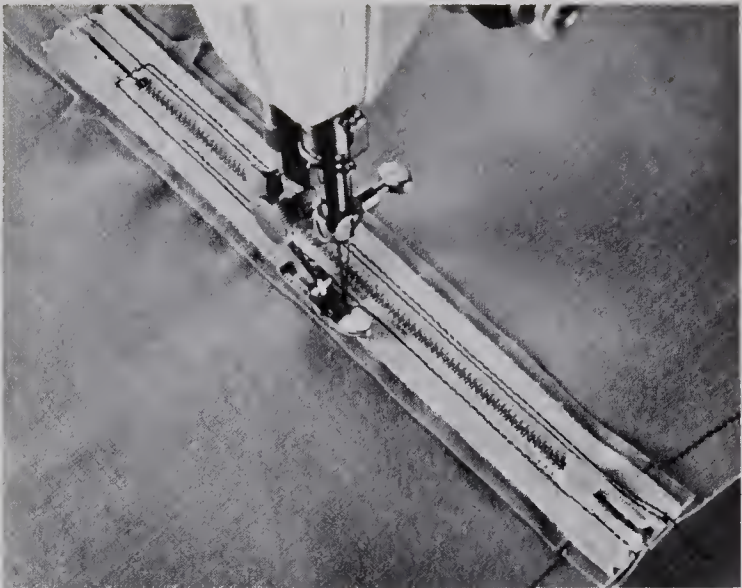
2. Make a first stitching to attach the zipper tape to one seam allowance.



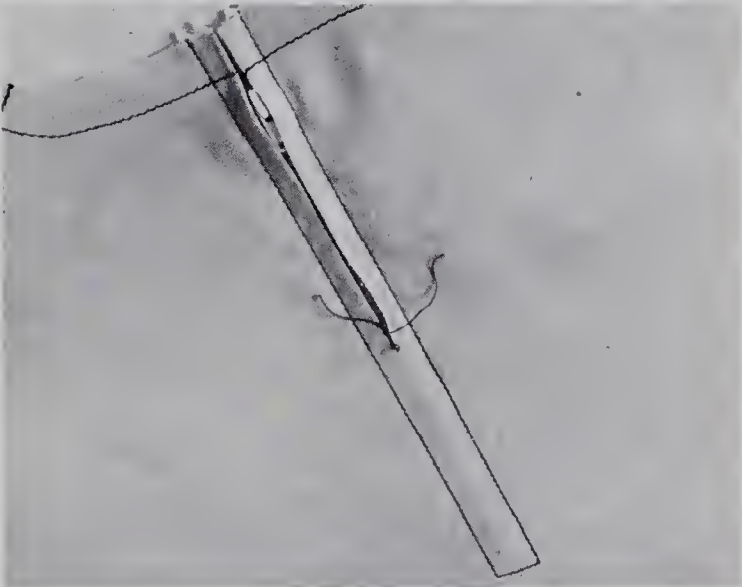
3. Make a second stitching to attach the other zipper tape to the other seam allowance.

ZIPPER (Centered-seam Application)
see pages 403 and 406.)

4. Make a third stitching to attach the zipper to the blouse along both edges of the opening.



5. Remove the basting from the seam line.



6. Top-press zipper application.



All photos courtesy Talon Educational Service

1. Adjust the zipper foot to the left of the needle.
2. Turn the blouse so that the seam allowance which is not attached to the zipper tape extends.
3. Place the free zipper tape on the seam allowance with the points of the teeth at the seam line and the pull tab turned up.
4. Stitch the tape to the seam allowance from the top of the pull tab to the neck edge.

Make a third stitching to attach the zipper to the blouse along both edges of the opening. This stitching may be done from either the right or wrong side and will be through the tape, seam allowance, and blouse.

1. Close the zipper.
2. Spread the blouse out flat.
3. Stitch around the chain, starting at the neck edge and stitching down one side of the zipper, across the lower end, and up the other side, keeping the line of stitching an even distance from the chain.

Press zipper application from the wrong side on a softly padded board to avoid marking the fabric with the zipper chain. Remove the basting from the seam line, and top-press (page 286).

Join the Front and Back Units at the Shoulder

The front and back units are now ready to be joined. In order that you may apply the collar and facing while the garment is flat, only the shoulder seams will be joined at this time.

Pin front and back units together at the shoulders with right sides together, notches matched, shoulder edges even, and neck and armhole edges keyed exactly at the seam line. Place pins at the seam line, perpendicular to the edge, with the heads out for easy removal when stitching. Distribute the ease on the back in the center half of the shoulder.

Stitch shoulder seams as pinned when making a cap sleeve in one or the other of the following ways:

- a. If your pattern has provided an upward slant on the shoulder seam from the fold line of the

hem to the sleeve edge, stitch on the seam line, easing in the back fullness as pinned.

- b. If your pattern has not provided an upward slant, slant the stitching from the point where the hem is to be turned up, so that the seam will be about $\frac{3}{8}$ inch wide at the sleeve edge. This slant makes a smooth hem line. Secure the stitching at both ends.

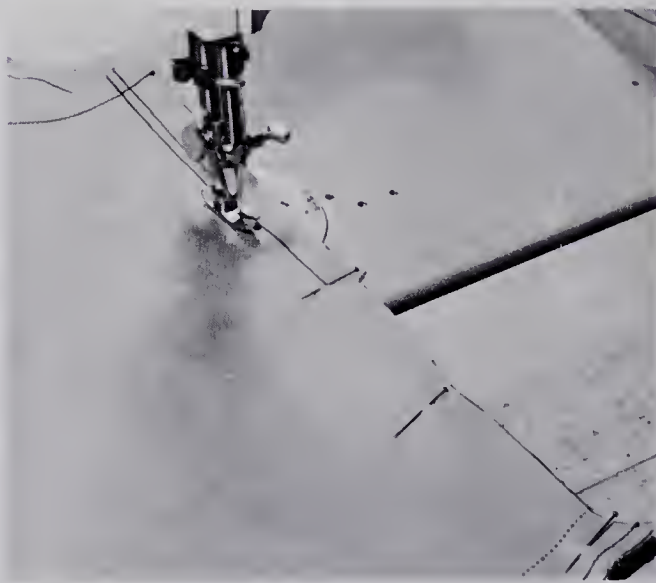
Press shoulders by (a) underpressing the shoulder seam, first flat, as it was stitched, and then open, pressing directionally, and (b) blocking the shoulder line over a ham or cushion (page 299 and illustrations on page 304).

Finish seams at the center front, center back, and shoulder at this time. Most of the fabrics suggested for this blouse will require no seam finishing. If the fabric ravels badly, the edges may be pinked, edge-stitched, zigzagged, or overcast (page 264 and illustrations on page 263).

Complete the Collar Unit

The procedure for making the collar will be determined by whether the ends of the collar are straight or curved. Both straight-end and curved-end collars may be either in one piece or divided into two separate sections. A one-piece collar consists of two identical pieces—an upper collar and an under collar. This is true of each section of a two-piece collar, as well. If your collar is in two sections, each section will be made as if it

Stitch shoulder seams.



were a complete collar, and then the two sections will be joined before the collar is attached to the blouse.

If the upper and under collars were cut together, keep them together to ensure that the grain will match precisely. If the two pieces were cut separately, place them with the right sides together and the grain matched. For a one-piece collar, be sure that the center back has been identified by a $\frac{1}{8}$ -inch snip on the neckline edge on the upper and under collars. For a divided collar, there should be a right section and a left section, each consisting of an upper collar and an under collar.

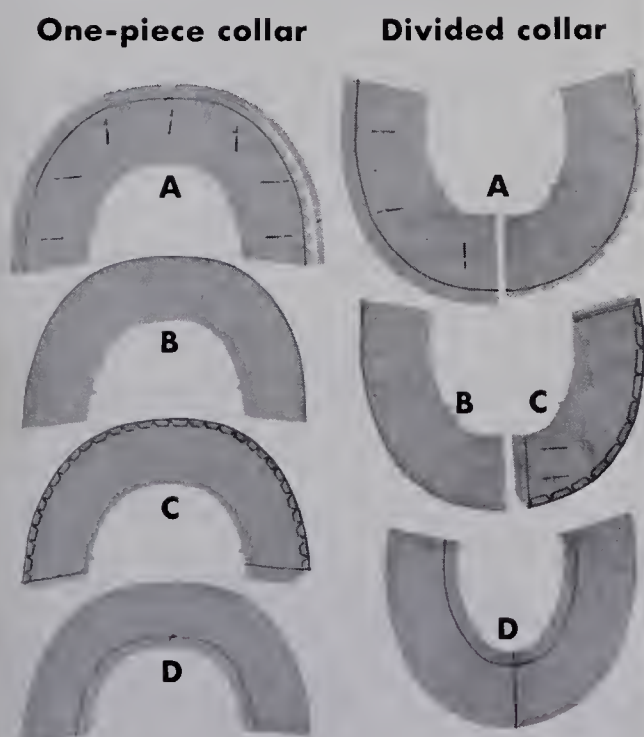
* * *

FOR A STRAIGHT-END COLLAR

Join upper and under collars after making sure that one piece has been marked as the under collar.

Pin the upper and under collars together, with wrong sides out and edges even as in A. If the two were cut together, pin as the pattern is removed.

For a straight-end collar



Stitch the upper and under collars together, directionally. Directional stitching is of utmost importance here, because the collar sections have not been staystitched. Stitch on the seam line of the long unnotched edge only, as in A, in one or the other of the following ways:

- On a one-piece collar, begin the stitching on each half at the center back, over stitching for a few stitches, and stitch to the front edge.
- On a divided collar, stitch each section in the direction that is with the grain for the greatest distance.

Trim the seam to $\frac{1}{4}$ inch, and cut wedges out of the seam allowances on curves as in A.

Understitch the collar by (a) turning the trimmed seam allowances toward the under collar and (b) stitching from the right side of the under collar through the under collar and both seam allowances, close to the seam line as in B.

Close ends of collar, turning the upper and under collars, right sides together, on the seam line as in C.

Pin the ends together, edges even.

Stitch the end, directionally, keeping the outer-edge seam flat.

Underpress the seam, first flat and then open, on the point presser (page 293), pressing directionally.

Trim the end seam to $\frac{1}{4}$ inch, as on the seam that joined the collars, and cut off the corners and the small triangles of the outer-edge seam allowance.

Finish collar completely before attaching it to the blouse.

Turn the collar right side out, and work the corners out until the stitching shows all the way to the corner.

Press the collar with the grain of the fabric, keeping the seam line exactly on the edge.

Staystitch the upper and under collars together at the neck edge, directionally, $\frac{1}{8}$ inch outside the seam line, as in D, in one or the other of the following ways:

- On a one-piece collar, begin the stitching on each half at the front edge, and stitch to the center back.

- b. On a divided collar, stitch each section in the direction that is with the grain for the greatest distance. Do not break the thread at the end of the stitching on the second section.

Join the divided-collar sections by overstitching as in D.

1. Lower the needle in the second section of the collar at the point of the last stitch.
2. Key the center-front ends of the two sections with either both upper collars or both under collars up so that the edges and the ends of the staylines meet exactly.
3. Hold the ends of the collar sections close together, and join them by overstitching on the stayline of the first section for about 1 inch.

FOR A ROUND-END COLLAR

Join upper and under collars after making sure that one piece has been marked as the under collar.

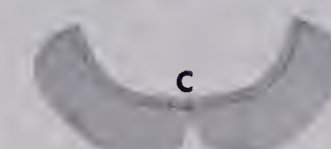
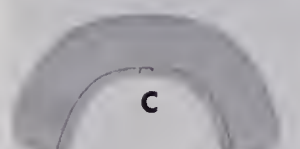
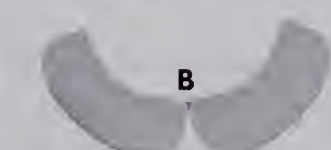
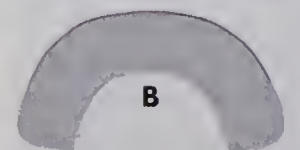
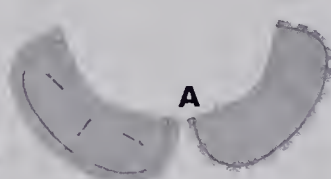
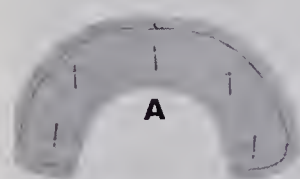
Pin the upper and under collars together, with wrong sides out and edges even as in A. If the two were cut together, pin as the pattern is removed.

Stitch the upper and under collars together on the outer edge only, directionally. Directional stitching is of utmost importance here, because the collar sections have not been staystitched.

For a round-end collar

One-piece collar

Divided collar



Stitch on the seam line, as in A, in one or the other of the following ways:

- a. On a one-piece collar, begin the stitching on each half at the center back, oversteitching for a few stitches, and stitch to the front edge.

- b. On a divided collar, stitch each section in the direction of the grain for the greatest distance.

Underpress the seam, first flat and then open, on the point presser, at the rounded ends only, because this portion cannot be understitched.

Trim the seam to 1/4 inch, and cut wedges out of seam allowance on curves as in A (right).

Understitch the collar between the rounded ends by (a) turning the trimmed seam allowances toward the under collar and (b) stitching from the right side of the under collar through the under collar and both seam allowances, close to the seam line as in B.

Finish collar before attaching to blouse.

Turn the collar right side out exactly on the seam line.

Press the collar with the grain of the fabric, keeping the seam line exactly on the edge.

Staystitch the upper and under collars together at the neck edge, directionally, 1/8 inch outside the seam line, as in C, in either of these ways:

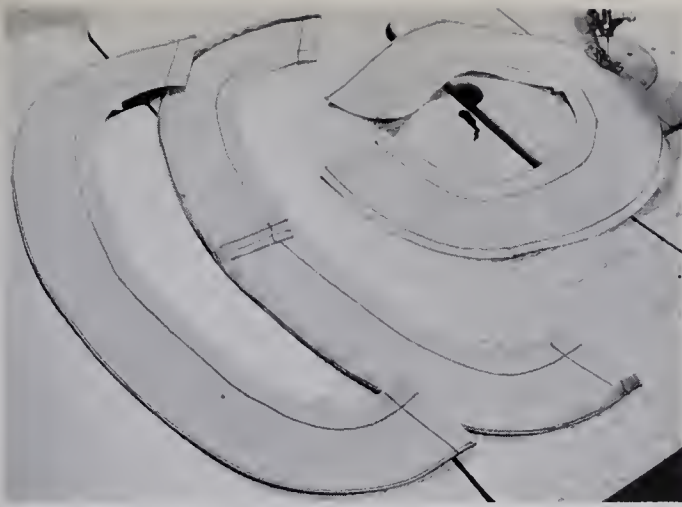
- a. On a one-piece collar, begin the stitching on each half at the front edge, and stitch to the center back.

- b. On a divided collar, stitch each section in the direction that is with the grain for the greatest distance. Do not break the thread at the end of the stitching on the second section.

Join the divided-collar sections by overstitching as in C.

1. Lower the needle in the second section of the collar at the point of the last stitch.
2. Key the center-front ends of the two sections with either both upper collars or both under collars up so that the edges and the ends of the staylines meet exactly.
3. Hold the ends of the collar sections close together, and join them by overstitching on the stayline of the first section for about 1 inch.

* * *



Clean-finish facings.



Attach neck facing to blouse.

Complete the Facing Units

Facing units are completed in the same way whether for the neck or for the armhole.

Staystitch facings, directionally.

Staystitch the neck, armhole, and shoulder edges $\frac{1}{8}$ inch outside the seam line.

Staystitch the inner edge $\frac{1}{4}$ inch from the edge for a clean finish—a turned and stitched edge.

Make shoulder seams by (a) pinning the front and back facings together, (b) stitching the seams directionally, (c) underpressing the seams open as on the bodice, and (d) trimming the seams to $\frac{1}{4}$ inch.

Clean-finish facings on the inner edge. Turn the edge to the wrong side on the stayline, and stitch not more than $\frac{1}{8}$ inch from the fold.

Join the Collar and the Neck Facing to the Blouse

The collar and neck facing will be permanently joined to the blouse with the same stitching, but to make this easier, the collar should first be held in place on the blouse.

Attach collar to blouse before attaching the facing. If your blouse is to be collarless, omit this

Attach collar to blouse.



step and continue with the directions for attaching the neck facing.

Place the collar on the blouse with the under collar to the right side of the blouse, notches matched, neck edges even, and the center front and center back of the collar and the blouse keyed.

Pin the collar to the blouse on the blouse side, placing the pins at the seam line and perpendicular to it, with heads out for easy removal when stitching.

Clip the neck edge of the collar and the blouse to the stayline to give a straight line for stitching. There should be a clip on each side of the shoulder seam close to the seam.

Machine-baste the collar to the blouse from the blouse side, just outside the seam line, stitching a continuous line around the neck from one opening edge to the other.

Attach neck facing to blouse with the facing on top of the collar so that the collar will be between the facing and the blouse.

Place the facing on the blouse, right sides together, notches matched, neck edges even, and the center-front, center-back, and shoulder seams of facing and blouse keyed.

Pin the facing to the blouse from the blouse side, placing pins at the seam lines and perpendicular to it, with heads out for easy removal when stitching.

Clip the neck edge of the facing to the stayline to give a straight line for stitching.

Stitch the facing and the collar to the blouse on the seam line from the blouse side, securing the stitching at both ends (page 254).



Understitch the neckline.

Finish neckline seam to give a sharp turn which will lie flat.

Trim the seam to $\frac{1}{4}$ inch (page 261), and where the edge curves sharply, further clip the seam allowances to the seam line.

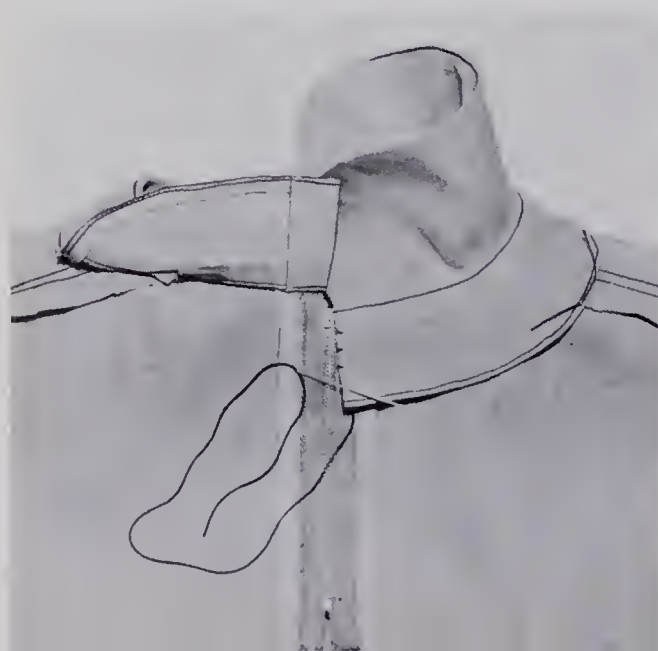
Understitch the neckline by (a) turning the trimmed seam allowances toward the facing and (b) stitching from the right side of the facing through both the facing and the seam allowances, close to the seam line.

Complete facing to make it lie flat.

Turn the facing to the wrong side of the blouse, turning on the original seam line.

Attach the ends of the facing to the zipper tape along the chain by (a) turning the ends of the

Attach the ends of the facing to the zipper tape.



facing to the wrong side on the seam line and (b) securing the ends to the zipper tape with hand hemming.

Press the facing flat, from the wrong side of the blouse, along the seam at the neck edge and the clean-finished inner edge.

Anchor the neck facing to the blouse by machine or by hand, with the seams of the facing and blouse keyed. To anchor by machine, stitch the edge of the facing to one seam allowance of each seam of the blouse. To anchor by hand, tack the edge of the facing to the seam allowances of each seam of the blouse.

Prepare the Armhole or Sleeve Edge

The style of your blouse—whether sleeveless or with a cap sleeve—will determine the armhole or sleeve finish.

* * *

ON A SLEEVELESS BLOUSE

Attach armhole facings to blouse in the same way in which you attached the neck facing.

Finish armhole seams so that the facing will turn back sharply and lie flat on the blouse.

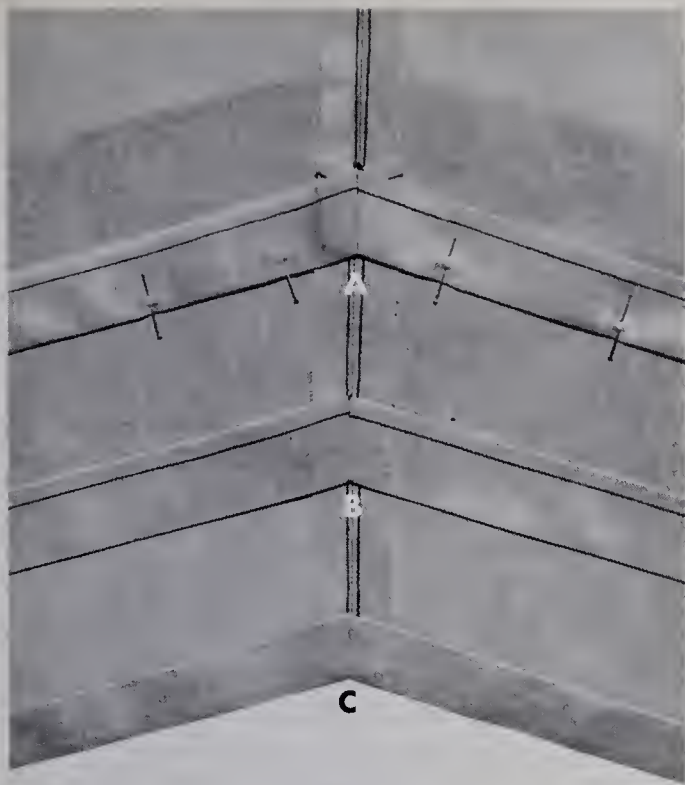
Trim the seam to $\frac{1}{4}$ inch.

Clip the armhole edge of the facing and the bodice to the seam line on the curves to make it turn back flat.

Understitch the armhole from the right side of the facing as on the neck facing.

On a sleeveless blouse





On a blouse with a cap sleeve

Press the facing flat, from the wrong side of the blouse, turning the facing on the original seam line.

ON A BLOUSE WITH A CAP SLEEVE

Turn hem, keeping the lower edge of the sleeve flat on a table or pressing board.

Fold the hem to the wrong side of the blouse the desired width of the finished hem plus the amount for the first turn.

Pin the hem at the fold line, placing the pins perpendicular to the fold, with heads out for easy removal when pressing as in A.

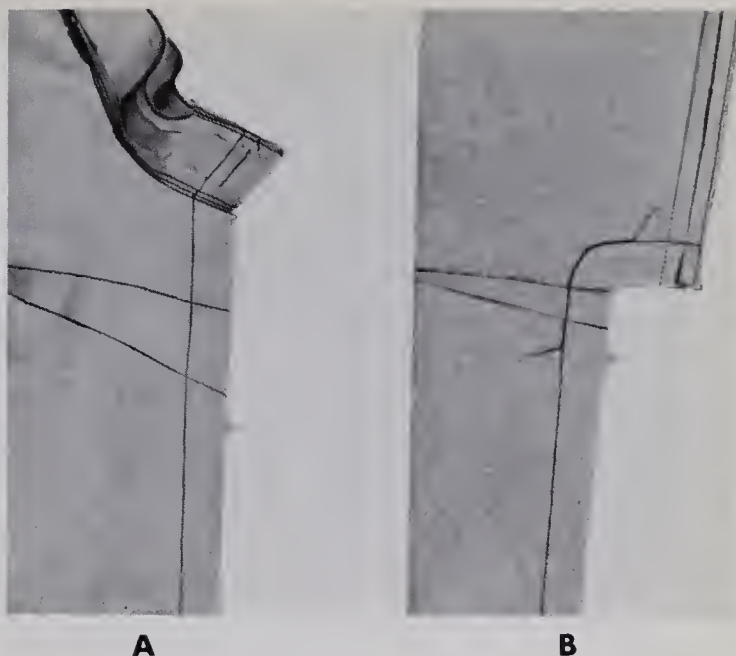
Block hem, keeping it flat on the board as in B.

Crease the fold line by (a) pressing between the pins and (b) removing the pins and pressing where the pins have been removed.

Turn under the edge of the hem on the stayline, and press as in C.

Press the hem in the direction of the grain from the fold line toward the top edge.

* * *



Join the Front and Back Units at the Underarm

The underarm seams were left open to make the application of the collar and facings easier.

Pin front and back units together, with the blouse turned wrong side out.

Open out the hems or facings so that they lie flat, right sides together.

Pin the units together, notches matched, edges even, and the ends of seam lines keyed.

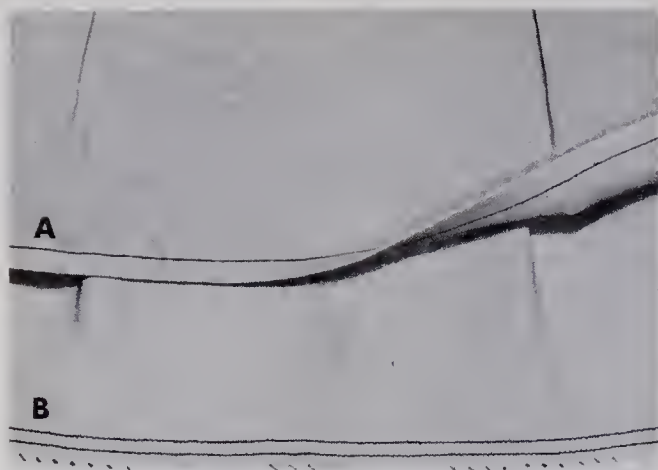
Stitch the underarm seams of the facing and the blouse with a continuous line of stitching in the direction that is with the grain for the greatest distance as in A. Secure the stitching at both ends. On a blouse with a cap sleeve, overstitch at the curve of the underarm for reinforcement as in B, and clip the seam allowance to make the seam lie flat.

Underpress underarm seams flat along the line of stitching, and then open, pressing directionally.

Finish seams as you did the other seams of the blouse (page 263).

Finish the Armhole or Sleeve Edge

On the sleeveless blouse, the armhole facings have already been attached and will be completed by anchoring them in position at the shoulder and underarm seams as you did the neck facing (page 410).



Finish the lower edge of the blouse.

On the cap sleeve, the hem has been turned and blocked and needs only to be attached to the sleeve with invisible machine hemming (page 257).

Finish the Lower Edge of the Blouse

The finish on the lower edge will depend upon the fabric and the way the blouse is to be worn. If the blouse is to be worn inside the skirt and is made of a fabric which is firmly woven, the lower edge may be stitched and pinked. If the blouse is to be worn on the outside of the skirt or if the fabric ravel badly, a narrow hem will be a more desirable finish.

* * *

FOR A STITCHED AND PINKED EDGE

Stitch lower edge of blouse $\frac{1}{8}$ to $\frac{1}{4}$ inch above the line of staystitching, using a slightly shortened stitch.

Pink edge below the line of staystitching as in B.

FOR A HEMMED EDGE

Turn hem toward the wrong side of the blouse.

Make a first turn on the stayline, and press.

Make a second turn the desired width of the hem, keying the seam lines at the upper edge of the hem, and press.

Pin hem, placing pins perpendicular to the edge, with heads out for easy removal when stitching.

Machine-stitch hem close to the edge of the first fold, stitching through to the right side of the blouse as in A; or hem with invisible machine hemming as on the sleeve hem.

Underpress hem from the wrong side of the garment, with the lengthwise grain.

* * *

Press the Blouse

The details of construction and each of the units have been pressed during the making of the blouse. However, a final pressing from the right side will make it ready for wearing.

Always press directionally. In pressing the blouse, give special attention to the seam lines, the collar, and the edges of sleeves or armholes. Top-press lightly over the seams and facings so that the edges of the seam allowances and of the facings will not mark the fabric and show on the outside of the blouse. Care should be taken not to spoil the shape of the shoulder seams and darts that were underpressed over a ham or cushion.



NEW LEARNINGS FOR SKIRTS

IN PRELIMINARIES TO SEWING

Using a Pattern

Determining skirt-pattern size and type
Altering skirt pattern

Cutting the Garment

Cutting a band with cut-on interfacing by measurement
Cutting a pleat to the waistline
Cutting a welt pocket
Cutting a skirt lining
Cutting a band with applied interfacing by measurement
Cutting applied interfacing for a skirt band

IN CONSTRUCTION

Sewing Techniques

Staystitching a skirt
Making a band with cut-on interfacing
Joining a band to a skirt with side opening
Applying a skirt zipper
Top-stitching
Leveling a skirt for a hem
Making a machine buttonhole
Applying fasteners
Making a skirt pleat
Making a welt pocket
Lining a skirt
Making a band with applied interfacing

Fitting

Joining a band to a skirt with center-back opening
Fitting a skirt

Pressing

Blocking hipline
Shrinking out hem fullness
Pressing bands and hems
Blocking skirt band

17

Skirts

(Cotton Skirt and Advanced Skirts)

NOT ONLY will making a skirt add a garment to your wardrobe, but if the skirt is well made and properly fitted, it will be the source of a great deal of pride and satisfaction to you.

Skirts are considered easy-to-make or advanced, depending upon the design, the fabric, or the techniques involved in the making. The design may be flared or straight-line, with or without pleats, wrap-around, gathered, or full-pleated. The style of the skirt should be determined by the weight, design, and texture of the fabric and by the figure of the individual. The easiest-to-make style includes few pieces, no complicated details, and a minimum of fitting problems. The easiest-to-handle fabric is medium-weight cotton. Skirts may be considered advanced because of the design, the fabric, or the techniques involved in the making.

The general procedure for making all skirts is similar. Step-by-step instructions for an easy-to-make cotton skirt are given here. Some of the more complicated techniques for making advanced skirts are also given.

COTTON SKIRT

The making of a cotton skirt will serve as the means by which you will learn many things that will be useful in the making of other garments (page 413). Pajama pants, shorts, slacks, or other trousers, as well as other styles of skirts and the skirt part of dresses, will be constructed in very much the same way as is the first simple skirt. Some of the techniques learned in making your skirt may also be applied on garments which appear to be entirely different. For example, the process of blocking out fullness, as in the hem of a skirt, is repeated many times in the making of other garments.

Design and Fabric

Design

It is suggested that for the first skirt you make, you select a moderately flared four-gore style. This style is suitable for fabrics that are easy to handle; it is becoming, with variation in the amount of flare, to any type of figure; and, though simple to make and easy to fit, it presents a

variety of learning experiences that will be useful in making other garments. It is suggested that the skirt be made with a straight band and with a zipper in the left-side seam.

Fabric

The selection of fabric for your first skirt should be governed by the same considerations as those given to the selection of fabric for your first blouse. You are concerned chiefly with learning the techniques of making a skirt, and you will therefore want to choose a fabric which will add no problems because of difficulty of handling. A medium-weight, firmly woven, preshrunk cotton, either plain or with an all-over design, is the best choice. Examples of such fabrics are Indian Head, sailcloth, and novelty cottons. It is wise to avoid fabrics which have an up and down and plaids or other designs which require matching (pages 310 to 316).

Preliminaries to Sewing

In making the cotton skirt, there will be the same two general divisions of work as in making the blouse: first, the preliminary procedures that are necessary before the sewing can be started and, second, the processes by which the skirt is constructed. The preliminaries are as important as the actual sewing, because they are basic to it. Each should be done with care.

The preliminary procedures in the making of a skirt, as in a blouse, are as follows: (a) Plan your work; (b) select the pattern; (c) prepare the fabric; (d) study, alter, and lay the pattern; (e) cut the garment; (f) transfer the markings; and (g) assemble the units so that they are ready for the construction of the garment.

Plan Your Work

You have probably already done some preliminary planning for making this skirt. Collecting the tools that you think you will need, deciding upon your pattern, choosing the fabric which you wish to use, and deciding what you are going to do first and how you are going to proceed in the making of your skirt are all a part of the plan.

As in planning the making of the Simple Blouse, you have two sources of help—the instructions in this chapter and the guide sheet which comes with your pattern. It will be better to follow the instructions given here, since they are a more complete plan and because they give step-by-step procedures for the new techniques. In order to get a general understanding of what is to be done, it is advisable to read through these instructions before beginning your work. A study of the list of the New Learnings will aid you in determining where you will be likely to need help.

The order of work that is given here is in accord with the Unit Method of Construction, and if you follow this plan, your sewing should progress without difficulty or loss of time and should result in a satisfactory garment. Refer to the general steps in the making of a garment by the Unit Method listed on page 223 and the illustrations on page 221.

Select the Pattern

The same factors which you considered when selecting the pattern for your blouse will again apply in selecting the pattern for your skirt. First decide upon the pattern number and the style which you prefer. Then you must find out what pattern size is best for you.

Choose a pattern style which includes the features given under "Design," because the directions given in this chapter are for the making of such a style.

You will need to know two things about yourself to ensure that you select the pattern that is best for you. You will need to know what figure type you are, and you will also need to know your measurements at waistline and hipline. After you have taken your body measurements and have decided from your study of Chapter 13 what figure type you are, you will be able to determine the size of pattern that is best suited to your figure. Patterns for skirts that are smooth-fitting around the hips should be bought according to hip measure rather than according to waist measure, since it is easier to make alterations in the waistline than in the hipline.

Prepare the Fabric

Determine from the chart on your pattern envelope the amount of fabric that you will need (page 335). Additional fabric will be required if you want your skirt longer than the length provided by the pattern. When you buy your fabric, find out whether it has been preshrunk. To be properly prepared for laying the pattern on it, any fabric must be (a) thread perfect, (b) grain perfect, (c) shrunk, and (d) pressed. If your fabric does not meet all these requirements, refer to Chapter 12.

Study the Pattern

It is always important to study your pattern before you attempt to use it. This is especially advisable if you are using a commercial pattern for the first time. For help in understanding commercial patterns and using them correctly, read Chapter 13. Then look at your own pattern, and continue as follows: (a) Select the pieces you will need for the style you have decided to make; (b) interpret the various markings on the pattern pieces; (c) become familiar with the information given on the guide sheet of the pattern; and (d) mark for easy reference on the guide sheet the layout plan which you will follow.

Alter the Pattern

As in all garment construction, it is advisable to try to cut the skirt so that it will fit without having to make any alterations later. In order to cut to fit, it may be necessary to make alterations in the pattern before the garment is cut, so that it will fit the individual figure.

Each pattern you use should be checked to determine what alterations may be needed. Compare the measurements given on the pattern envelope with your own waist and hip measurements. For help in checking your pattern and making alterations, study Chapter 14. A moderately flared skirt should be cut about 2 inches longer than the desired finished length. Check to see if you will want to increase or decrease the width of your pattern, or lengthen or shorten it. Mark reminders on the pattern to indicate where and how alterations are to be made.

Lay the Pattern

It is easiest for a beginner to follow the layout shown on the guide sheet that comes with the pattern, except that the band should not be cut by the pattern piece but by measurement. (See "Cut band" below and on page 417.) Each pattern piece should be laid on the wrong side of the fabric, precisely on the grain indicated (page 343). Changes from the original pattern which are to be made as the garment is being cut, such as lengthening or widening the skirt, must be planned for when each piece is laid (page 356). Pin each pattern piece as you lay it on the fabric (page 344).

Cut the Skirt

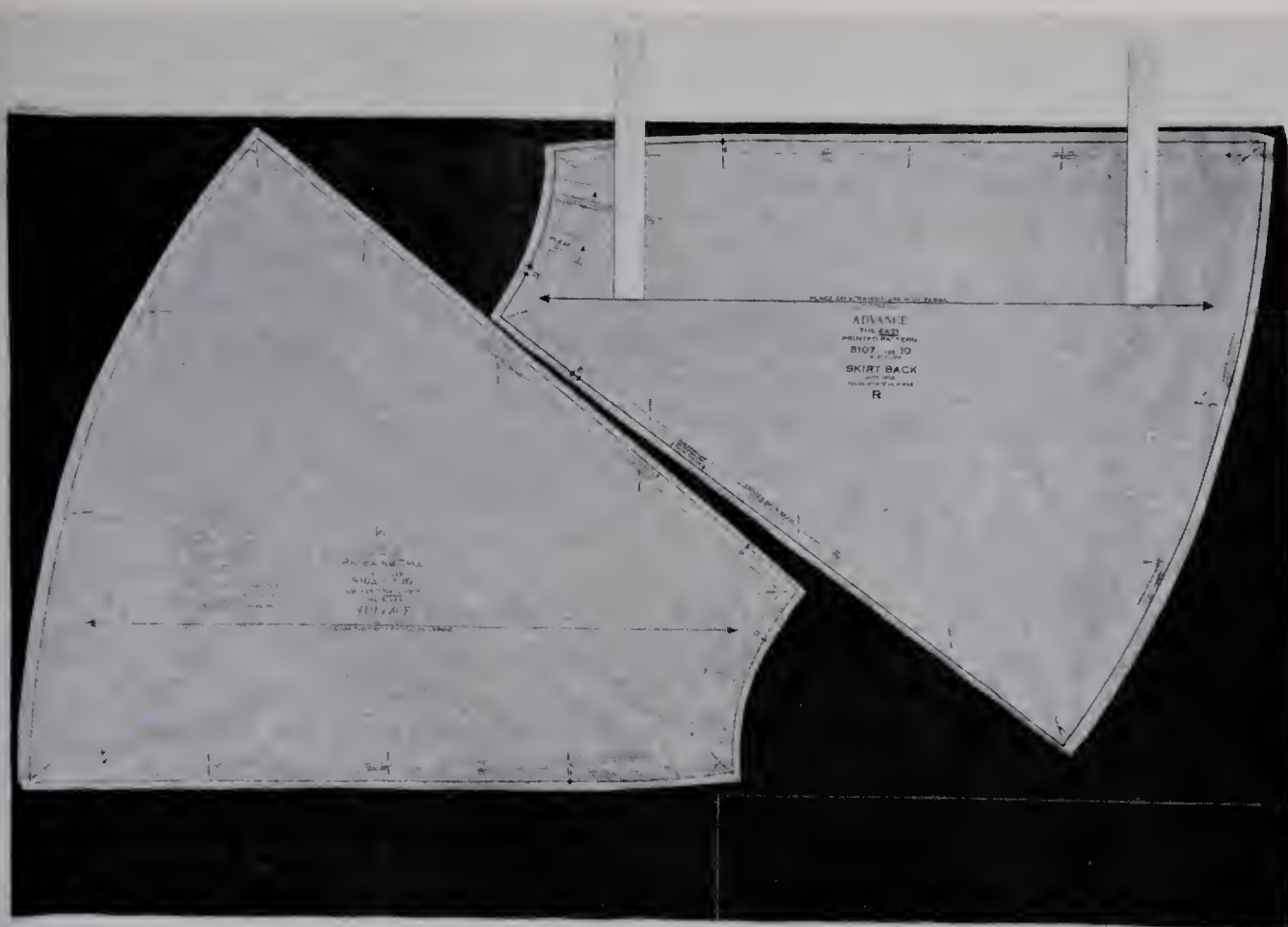
In the cutting of the skirt, the notches at the top of the skirt pattern need not be cut, because the skirt will be located on the band according to measurements.

Cut front and back units. Cut around the pattern pieces, as accurately as possible, as they have been laid, or shift the pattern for the necessary alterations.

Cut band. The directions given here are for cutting a band and its interfacing in one piece. This is known as a "cut-on interfacing." The band for any skirt may have a cut-on interfacing if the fabric is not too heavy. For heavy fabrics, follow the directions given for a wool-skirt band in *Advanced Skirts* (pages 439 and 440). The fit of your entire skirt will depend upon how accurately you measure for the band and how carefully you place it on the skirt.

Determine the length of the band.

1. Add 1 inch to your body waist measure to determine the size of the skirt band. This added inch provides for comfort and smooth fit. [Example: If your body waist measure is 25 inches, the size of your skirt band should be 26 inches.]
2. Add an additional 3 inches for seam allowances at the ends of the band and for the underlap—that part which will not be attached to the skirt and will be covered by the front end of the band. The length of your band strip will then be 29 inches, or 4 inches more than your body waist measure.



Lay the pattern.

[Example: $25 + 1 + 3$ inches = 29 inches.]

Determine the width of the band.

1. Decide on the width you want the finished band to be. The band may be any width which you consider becoming to your figure. A popular width is $1\frac{1}{2}$ inches.
2. Multiply this width by 3 to provide for the double band and the interfacing, and add $1\frac{1}{2}$ inches for three $\frac{1}{2}$ -inch seam allowances. Waistline seams should be $\frac{1}{2}$ inch wide, because a waistline seam that is any wider is bulky. If you are making a finished band $1\frac{1}{2}$ inches wide, your strip will be 6 inches wide. [Example: $1\frac{1}{2}$ inches \times 3 + $1\frac{1}{2}$ inches = 6 inches.]

Cut or tear the band strip of fabric, on the lengthwise grain, the determined length and width. For a band to retain its good fit, it is very important that the band be cut on the lengthwise grain of the fabric, even if piecing is necessary. Identify and mark the wrong side of the fabric.

Transfer the Markings

After your skirt has been cut, transfer to the cut pieces the pattern markings that will be needed for the making of the skirt. Use dressmaker's tracing paper and a tracing wheel for marking (page 346).

On this plain skirt there will be few, if any, construction markings that you will need to transfer. Markings for such construction details as pleats or darts should be transferred. Be sure to mark the termination lines at the ends of the zipper opening and of the darts. Do not transfer seam-line markings, because you will use a seam guide for stitching an even seam of determined width. Identify and mark the wrong side of plain fabric on each cut piece.

Assemble the Units

For the type of skirt suggested here, you will have these three units: (a) the front unit, (b) the back unit, and (c) the band unit. After cutting and

marking the skirt, fold together the pieces which make up each unit with the pattern still pinned on (page 348). For quick reference to labels on the units, fold them so that the name which is printed on the pattern will show.

Construction of a Cotton Skirt

In the making of the skirt, as in the making of the blouse, you will follow the Unit Method of Construction, completing one unit as far as possible before going on to another. You may start with either the front or back unit. The directions given here begin with the front unit.

Complete the Skirt Front Unit

The pattern is not removed from the cut pieces of fabric until you begin to work on the unit.

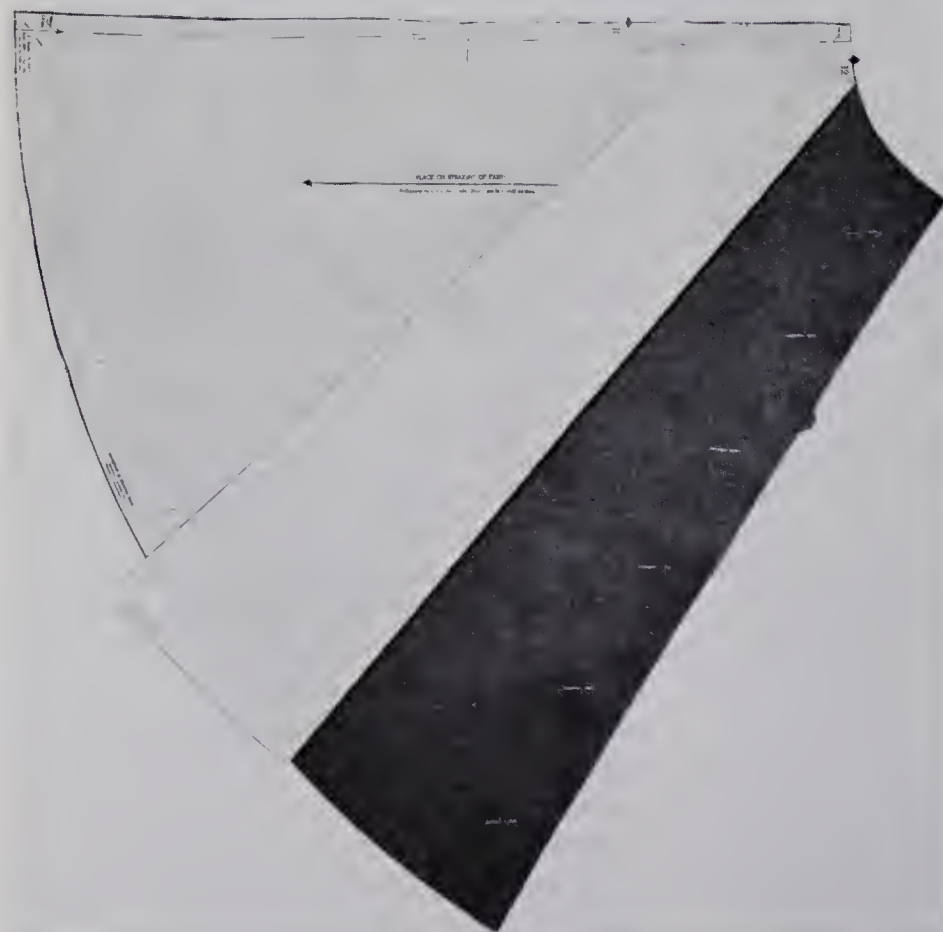
Pin center seam, with the fabric flat on the table. Remove the pins along the center front of the pattern piece. Fold the pattern back out of the way, and pin center seam of the skirt. Place

the pins on the grain, away from the line of stitching and close enough to the seam line to hold the two layers of fabric together, with the grain of the two coinciding exactly, or identical, and the edges even. Take out the rest of the pins which are holding the pattern to the fabric, and remove the pattern. This pinning of the seam as the pattern is being removed and without separating the two pieces of fabric ensures that the grain of the two pieces will match precisely.

Staystitch skirt front, directionally, using a seam guide to keep the stitching an even distance from the edge (page 253). Stitch one half of the skirt on the right side and one half on the wrong side of the fabric.

Staystitch both hipline edges $\frac{1}{8}$ inch outside the seam line, or $\frac{1}{2}$ inch from the edge, starting at the notch and stitching up to the waistline.

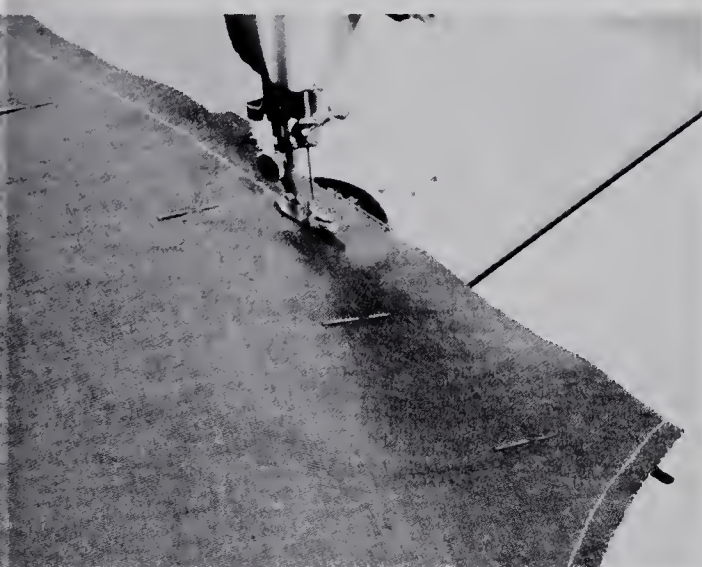
Staystitch the waistline edge $\frac{1}{8}$ inch outside the seam line, or $\frac{3}{8}$ inch from the edge, because all waistline seams should be $\frac{1}{2}$ inch wide.



Pin center seam.



Staystitch skirt front.



Stitch center seam from the lower edge of the skirt up, making the seam exactly the width allowed on the pattern. Secure the stitching at the beginning and end of the seam (page 254).

Make pleats, working from the OUTSIDE of the skirt. Since the markings are on the wrong side of the fabric, place pins on the right side lengthwise along the lines of marking to indicate the lines for the pleats. Fold pleats according to the markings shown on the pattern. Machine-baste the pleats in position along the stayline (page 256).

Press front unit when back unit is ready to be pressed.

Complete the Skirt Back Unit

The skirt back unit is completed in the same way as the skirt front unit as follows: (a) Pin the center seam and remove the pattern; (b) staystitch

the skirt pieces; (c) stitch the center seam; and (d) make the pleats. Press both front and back units at this time, underpressing the center seams, directionally, first flat and then open (page 295).

Fit the Skirt

If you are uncertain of the fit of your skirt, it is advisable to try it on before stitching it permanently. For this first fitting, you will machine-baste the units together and attach the skirt to a tape.

Pin front and back units together, away from the seam line, with right sides together, notches matched, side edges even, and lower ends of zipper opening keyed exactly and held in place with a pin.

Machine-baste side seams, directionally, (a) on the right side, from the lower edge of the skirt to the waistline edge, and (b) on the left side, from the lower edge of the skirt to the lower end of the zipper opening.

Attach skirt to tape by pinning or basting the waistline edge of the skirt to a tape the same length as the finished skirt band will be. Place the skirt seams on the tape approximately where they will be on the band when the skirt is worn.

Attach skirt to tape.



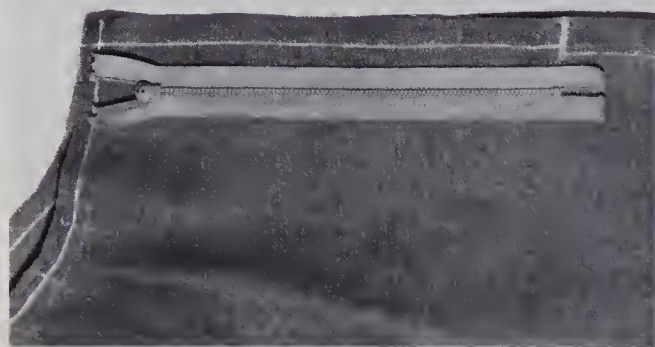
Try on skirt to check (a) the position of the grain lines on the figure; (b) the position of the seams; (c) the location, size, and slant of the darts and pleats; and (d) the size of the hipline and the waistline. Keep in mind that the skirt should not fit the body too snugly, because the waistline edge of the skirt will be eased onto the skirt band. Refer to the "Standards of Fit" on page 355.

Alter skirt, referring to Chapter 14.

Join the Front and Back Units

After the necessary alterations have been made, the front and back units are ready to be joined permanently.

Stitch side seams, directionally, with permanent stitching on the line of machine basting. Remember to secure the stitching at the beginning and the end of the seam.



Check the length of the skirt opening by laying the zipper along the seam line of the opening. The skirt opening should be $\frac{3}{4}$ inch longer than the chain part of the zipper to provide for the waistline seam allowance and for ease in operating the zipper. Mark the point of the lower end of the skirt opening on the seam line with a pin or chalk.

Stitch the right-side seam from the lower edge of the skirt to the waistline edge.

Stitch the left-side seam from the lower edge of the skirt to the lower end of the skirt opening.

Underpress side seams flat along the line of stitching, and then open, pressing directionally, to the lower end of the skirt opening on the left side and to the waistline edge on the right side. Shape the seams at the hipline over a ham or cushion if the hipline is curved.

Finish seams on firmly woven fabric by pinking. On other fabrics finish the seams by edge-stitching, zigzagging, or overcasting (page 264).

Join the Skirt to the Band

For joining the skirt to the band, the individual measurements of the person for whom the skirt is being made should always be used as a guide to ensure that the band will fit smoothly and that the skirt will hang correctly. Before the band can be attached to the skirt, the cut-on interfacing must be stitched in position. (See illustrations on the opposite page.)

Interface band, using the strip for the skirt band for both the band and the interfacing.

Fold the band strip in thirds lengthwise, right side out, and press the fold lines as in A and B in the illustrations on page 422.

Open the top fold out flat, leaving the other two thicknesses folded together as in C.

Stitch the interfacing in position along the cut or torn edge which lies along the fold line, stitching not more than $\frac{1}{8}$ inch from the edge as in C.

Pin skirt to band, with the center-front seam, center-back seam, and side seams of the skirt correctly located on the band. When pinning the skirt to the band, hold the skirt right side out. Place pins at the seam line, perpendicular to the top edge of the skirt for accuracy of measurement, with the heads out for easy removal when stitching.

Locate the center front of the skirt on the band with the band opened out flat, wrong side up, and the single thickness away from you.

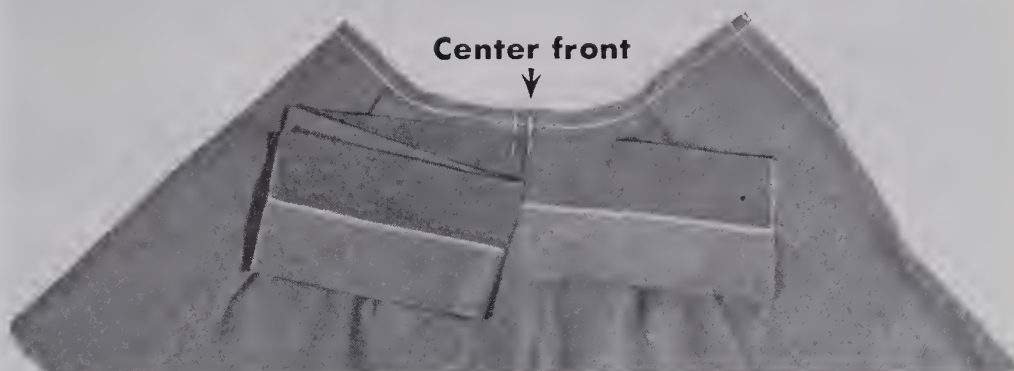
1. Fold the band strip in fourths crosswise.
2. Mark a point one-fourth the length of the band strip from the right-hand end with a pin on the outer edge of the single thickness.
3. Mark a point $\frac{1}{2}$ inch farther in from this end with a pin, a crease, or a $\frac{1}{8}$ -inch snip at the edge of the band. This point will be the center front of the band.

4. Place the single thickness of the band along the top of the outside of the skirt, right sides together, edges even, and pin the center front of the skirt to the band at this point.

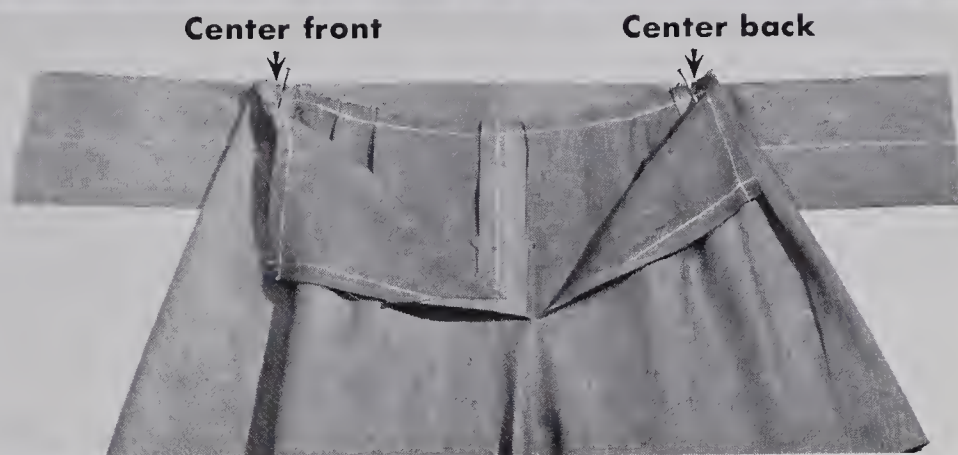
Locate the center back of the skirt on the band.

JOIN THE SKIRT TO THE BAND (For skirt with side opening)

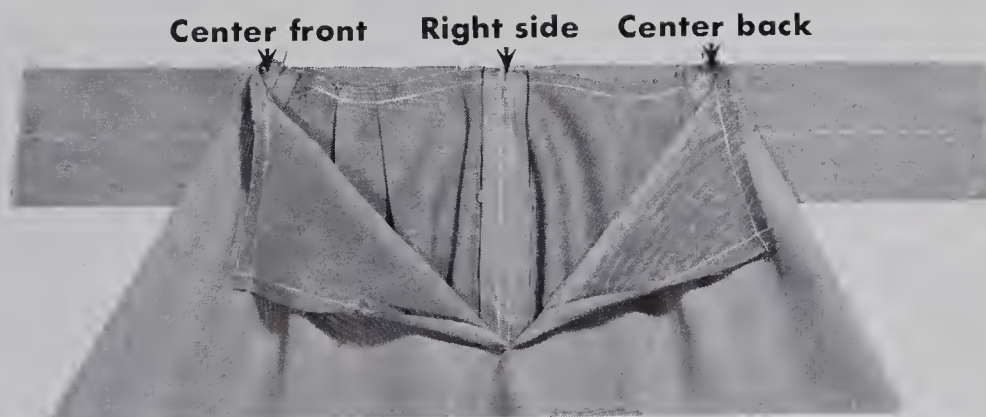
Locate the center front of the skirt on the band.



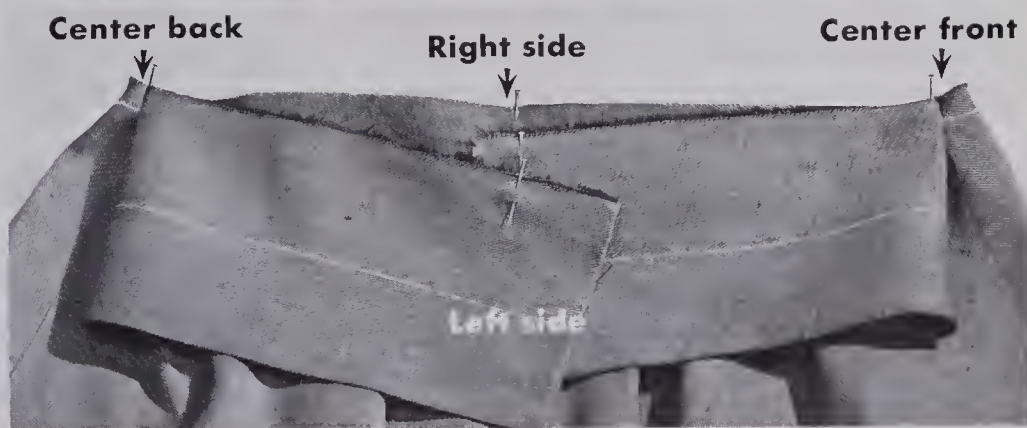
Locate the center back of the skirt on the band.

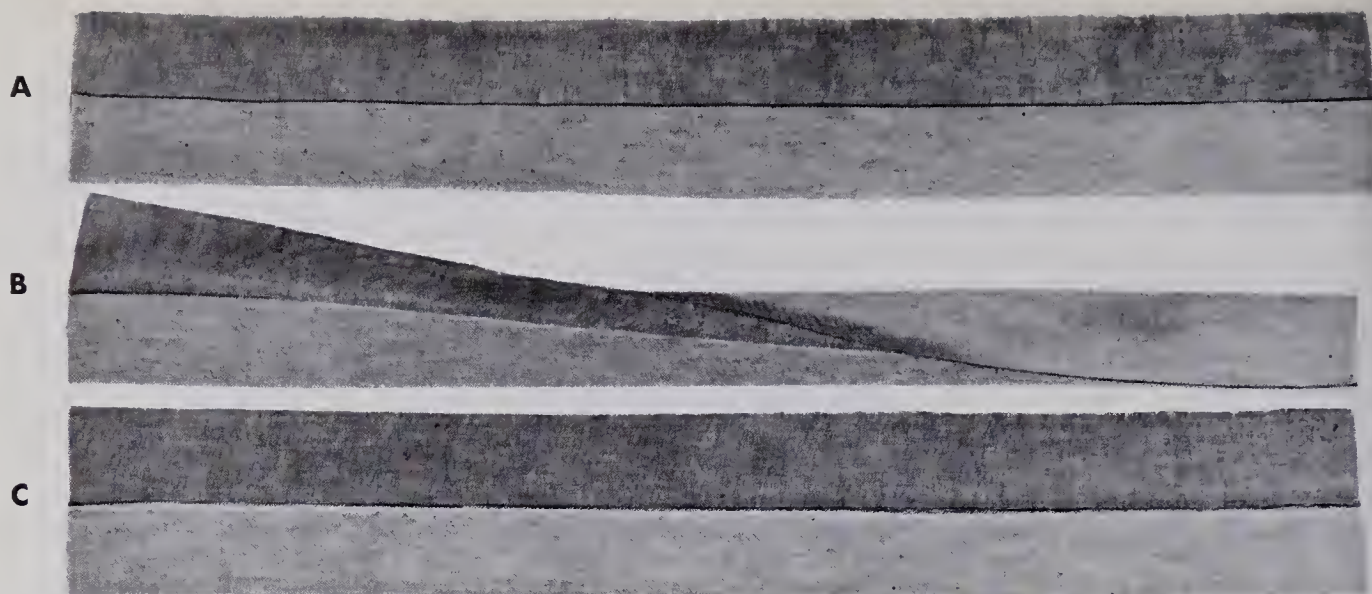


Locate the right-side seam of the skirt on the band.



Locate the left-side seam lines of the skirt on the band.





Interface band.

1. Measure on the band from the point that is pinned to the center front of the skirt one-half the desired band size (not including the underlap).

[Example: If your band size is to be 26 inches, you will measure 13 inches from the point where the band is pinned to the center front of the skirt.]

2. Pin the center back of the skirt to the band at this point.

Locate the right-side seam of the skirt on the band, as shown on page 421.

1. Turn the skirt toward you.
2. Divide the ease of the skirt evenly between the center front and the center back.
3. Pin the right-side seam of the skirt to the band.

Locate the left-side seam lines of the skirt on the band, as shown on page 421.

1. Fold the free front end of the band from the center front to the right-side seam line. Mark the band at this point.
2. Pin the left-side seam line of the skirt front to the band at this point.
3. Fold the free back end of the band from the center back to the right-side seam line. Mark the band at this point.
4. Pin the left-side seam line of the skirt back to the band at this point. The band will extend beyond the edge of the side opening for the length of the underlap.

Adjust fullness by placing additional pins or by manipulating the fabric by hand as the skirt is stitched to the band.

Machine-baste skirt to band from the skirt side, so that the ease may be controlled. Final stitching will be done after the second fitting.

Complete the Fitting of the Skirt

In a second fitting, try on your skirt and check (a) the straightness of the fabric grain, (b) the position of the seams, (c) the distribution of the ease of the skirt on the band, and (d) the fit of the band. Re-check the size of the hip and the waist. Mark necessary adjustments. Make the alterations as marked.

Apply the Skirt Zipper

When the skirt zipper is inserted in the side seam, the front edge of the skirt opening forms an overlap and should completely cover the zipper. (See illustrations on pages 424 and 425.)

Prepare skirt for zipper application as may be necessary.

Rip the band from the skirt for about 2 inches at each side of the opening, if the band has been attached for fitting the skirt. This makes it possible to attach the zipper all the way to the upper edge.

Machine-baste the skirt opening on the seam line, beginning the stitching $\frac{1}{2}$ inch below the end of the seam stitching of the skirt.

Underpress the seam open over a ham or cushion if the hipline is curved.

Add seam binding to the front edge of the opening (a) if the seam allowance is less than $\frac{1}{2}$ inch, (b) if the fabric ravels badly, or (c) if a wide overlap is desired.

1. Lay the seam binding flat on the front seam allowance on the right side of the skirt fabric, with one edge of the binding extending beyond the cut edge of the seam allowance. Avoid stretching. Pin if necessary.
2. Stitch close to the edge of the binding from the lower end of the opening up to the waistline edge.

Insert zipper in skirt by a series of three stitchings, using the zipper foot. Some zippers have a guide line as an aid in stitching straight.

Make a first stitching to attach the zipper tape in correct position to the BACK seam allowance only. This stitching will be through the tape and the seam allowance, and it will not show on the right side of the skirt.

Machine-baste skirt to band.



1. Attach the zipper foot and adjust it to the right of the needle.
2. Open the zipper full length.
3. Fold the skirt on the seam line, with right sides together—the front of the skirt on top and only the back seam allowance extending.
4. Place the zipper, face down, on the BACK seam allowance of the skirt, with the points of the zipper teeth at the seam line and the bottom stop of the zipper at the lower end of the opening. The top of the chain should be $\frac{3}{4}$ inch from the upper edge of the skirt when a $\frac{1}{2}$ -inch waistline seam is used or $\frac{7}{8}$ inch if a $\frac{5}{8}$ -inch waistline seam is used. If a more deeply covered zipper is desired, hold the points of the teeth slightly—not more than $\frac{1}{8}$ inch—away from the seam line. This will also result in a slightly wider overlap.
5. Stitch the zipper tape to the BACK seam allowance from the lower end of the tape to the waistline edge.

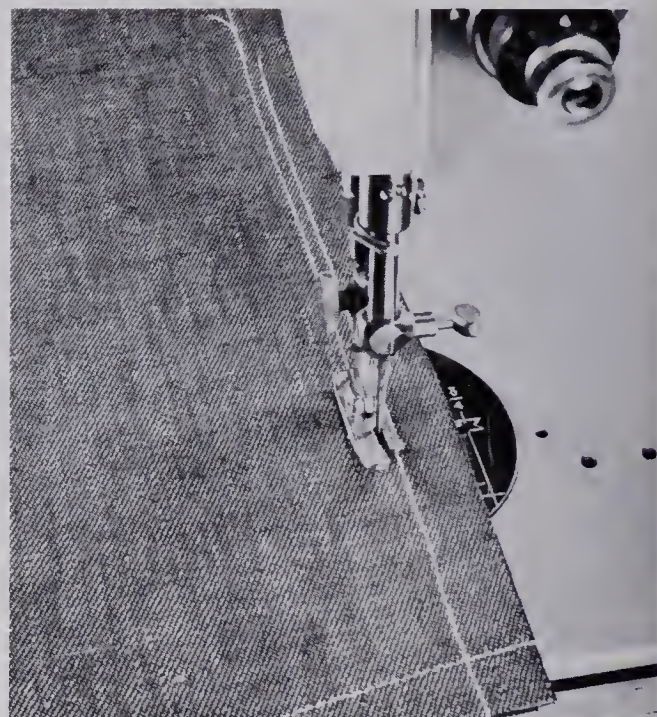
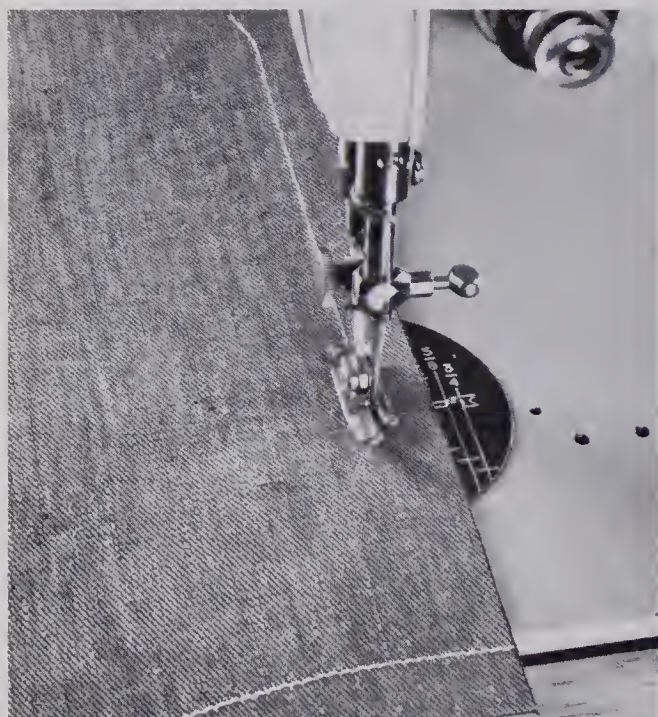
Make a second stitching to top-stitch the BACK seam allowance of the skirt to the zipper tape along the underlapping edge of the opening. This stitching will be through the folded seam allowance of the skirt and the tape, and it will show on the right side of the skirt after the seam basting is removed.

1. Adjust the zipper foot to the left of the needle.
2. Close the zipper and turn it face up, with the skirt still folded on the seam line.
3. Smooth back the seam allowance that has been stitched to the zipper tape, making a fold that will lie close to the chain of the zipper.
4. Top-stitch the fold of the seam allowance to the zipper tape, beginning the stitching at the lower end of the tape and continuing to the upper end. Keep the stitching close to the fold.

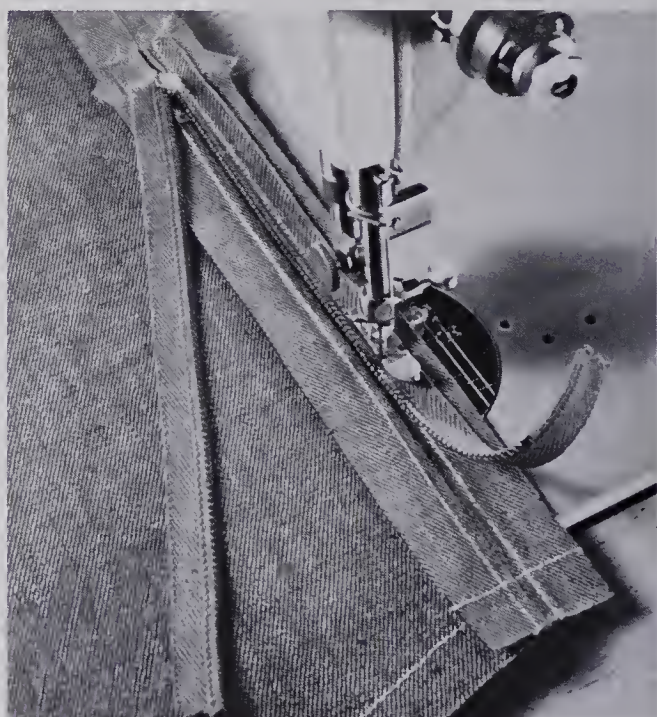
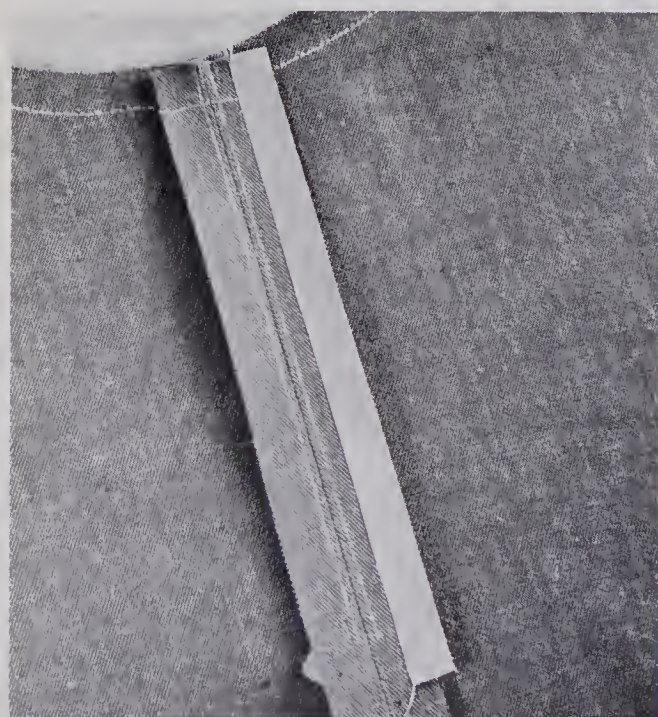
Make a third stitching to attach the zipper to the skirt front along the overlapping edge of the opening. This stitching will be through the tape, the FRONT seam allowance, and the front of the skirt, and it will show on the right side of the skirt.

1. Spread the upper part of the skirt out flat, wrong side up.
2. Turn the zipper face down, flat on the seam.

APPLY THE SKIRT
(For full directions,

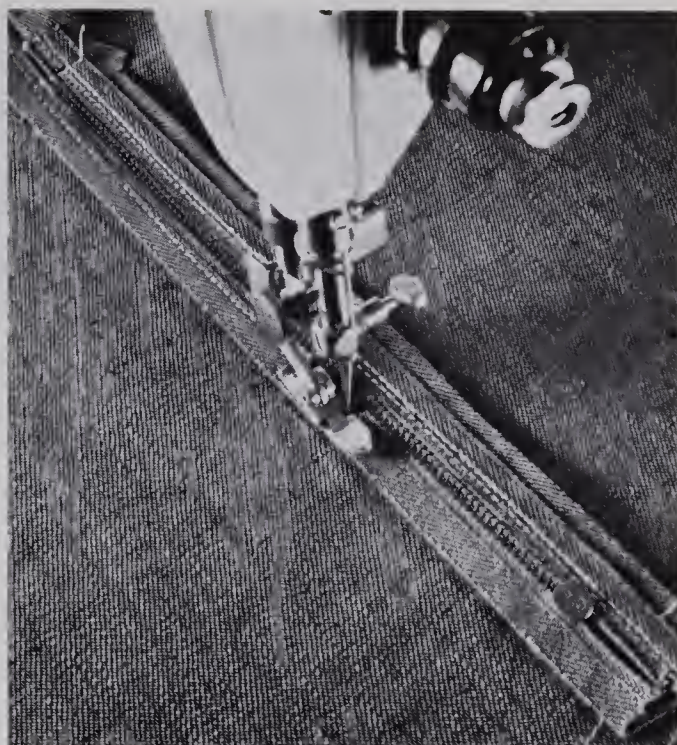
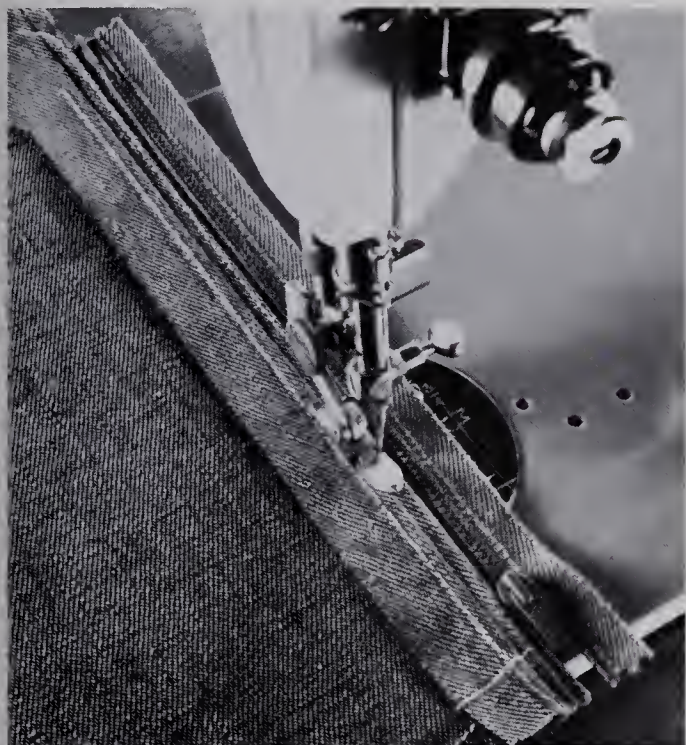


Staystitch the opening edges (left), and machine-baste the skirt opening (right).

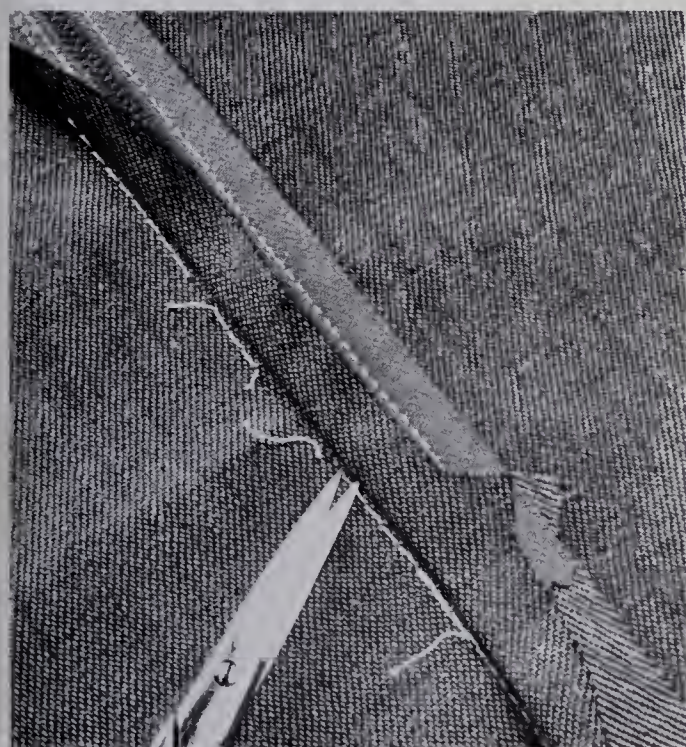


Add seam binding to the front edge of the opening (left), and make a first stitching to attach zipper tape (right).

ZIPPER (For overlap application)
(see pages 422, 423, and 426.)



Make a second stitching to top-stitch the back seam allowance of the skirt to the zipper tape (left), and make a third stitching to attach the zipper to the skirt front (right).



Remove the seam basting (left), and top-press the zipper application (right).

All photos courtesy Talon Educational Service

The tape that has not been stitched will lie on the front seam allowance, and there will be a small pleat in the back seam allowance at the lower end of the opening.

3. Set the needle in the middle of the tape that was stitched to the back seam allowance $\frac{1}{8}$ inch below the lower end of the zipper chain.
4. Stitch across the lower end of the zipper chain and up along the chain in the middle of the tape, or follow the guide line, keeping the zipper flat on the skirt. The location of this stitching determines the width of the overlap and may be varied by preference or for different fabrics. The stitching, however, cannot be straight all the way to the upper end of the tape unless it is at least $\frac{1}{8}$ inch from the chain. When stitching past the slider to the waistline, hold the two ends of the tape straight and flat so that the space between the tape edges will be as wide as the closed chain.
5. Secure the stitching at the lower end of the opening by drawing the top thread through to the underside and tying it with the lower.

Press zipper application from the wrong side of the skirt over a ham or cushion if the hip-line is curved. Remove the basting from the WRONG side, clipping the stitching every few inches. Top-press.

Complete the Skirt Band

After the zipper has been inserted, the skirt and band are ready to be joined permanently, and the band is ready to be finished.

Stitch skirt to band from the skirt side, making a $\frac{1}{2}$ -inch seam. If the top of the skirt does not lie flat enough on the band to give a straight line for stitching, clip the waistline seam allowance of the skirt to the stayline in several places to give a straight line.

Close ends of band, turning the right sides of the band together, reversing the fold at the top of the band.

Close the front end by stitching from the waistline seam to the fold of the band as in D, keeping the seam in line with the edge of the overlap for the zipper and shortening the stitch for

$\frac{1}{2}$ inch at the upper corner as in D. So that the seam can be opened, cut off the corners close to the stitching as in E. Underpress the seam open on the edge presser, and trim the seam allowance to $\frac{1}{4}$ inch as in E.

Close the back end after cutting off the end of the band to make the underlap no more than 2 inches long. Stitch the underlap by continuing the seam which joins the skirt to the band to the seam line at the end of the band and across the end to the fold at the top of the band as in A, shortening the stitch for $\frac{1}{2}$ inch on each side of the corners. In order to turn the end of the band right side out more easily and to make it flat when finished, (a) cut off the corners close to the stitching; (b) clip the width of the seam allowance, on the interfaced side of the band, even with the line of stitching on the zipper tape; (c) underpress the seam open where possible; and (d) trim the seam allowance to $\frac{1}{4}$ inch as in B.

Press ends of band, turning the band right side out and working out the corners and the edges until the line of stitching shows and is precisely along the edge as in C and F.

Attach inside lower edge of band to skirt, turning the band right side out on the original fold line at the top of the band. The lower edge of the band will now extend beyond the waistline seam into the top of the skirt for $\frac{1}{2}$ inch, the width of the seam allowance. (See page 428.)

Turn under the points of the inside lower edge of the band so that they will be caught in the top stitching as in C and F.

Pin the inside of the band in position from the RIGHT side of the skirt, placing pins perpendicular to the waistline seam.

Top-stitch the lower edge of the band in one or the other of the following ways:

- a. For stitching that will be practically invisible, top-stitch on the line of stitching that joins the skirt to the band.
- b. For stitching that will be a trimming feature, top-stitch $\frac{1}{8}$ inch from the lower edge of the band.

Secure the stitching at both ends by retracing (page 254).

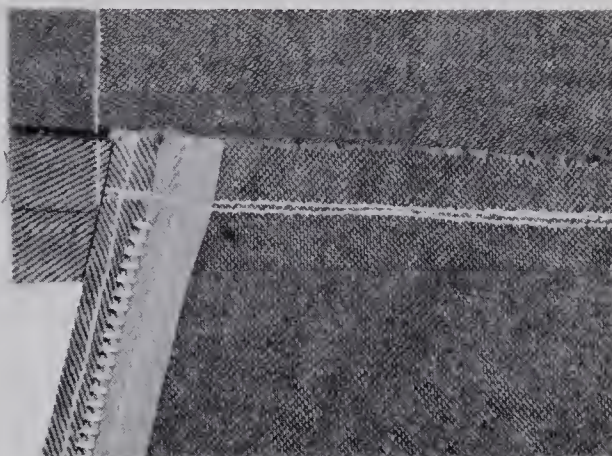
CLOSE ENDS OF BAND (On cotton skirt)

Back end

Front end



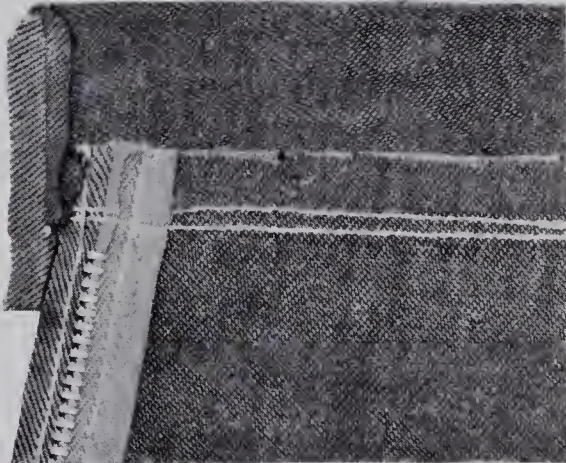
A



D



B



E



C



F



Attach inside lower edge of band to skirt.

Level skirt for hem.



Hem the Skirt

Before you hem your skirt, you will have to decide two things: first, how long you want your finished skirt to be—that is, what distance you want the lower edge of your skirt from the floor—and, second, how wide the hem in your skirt is to be. For help in deciding the length of skirt that will be most flattering to your figure, review Chapter 2. The width of the hem should be determined by the fabric that you are using and by the style of your skirt. Hems in heavy fabrics are usually narrower than those in light-weight fabrics. As a general rule, the finished hems in flared skirts are 1 to 2 inches wide, depending upon the amount of flare and the fabric. A 2-inch hem is suitable for a moderately flared skirt of medium-weight cotton fabric.

Level skirt for hem after you have decided upon the length of your skirt and the width of your hem. Check to see if your skirt is level. If your skirt is not level, you will need to have someone mark it for you.

Mark the lower edge of the skirt with pins or chalk at the distance you want the skirt to be from the floor, minus the width of the finished hem. The pins or marks should be about 5 inches apart.

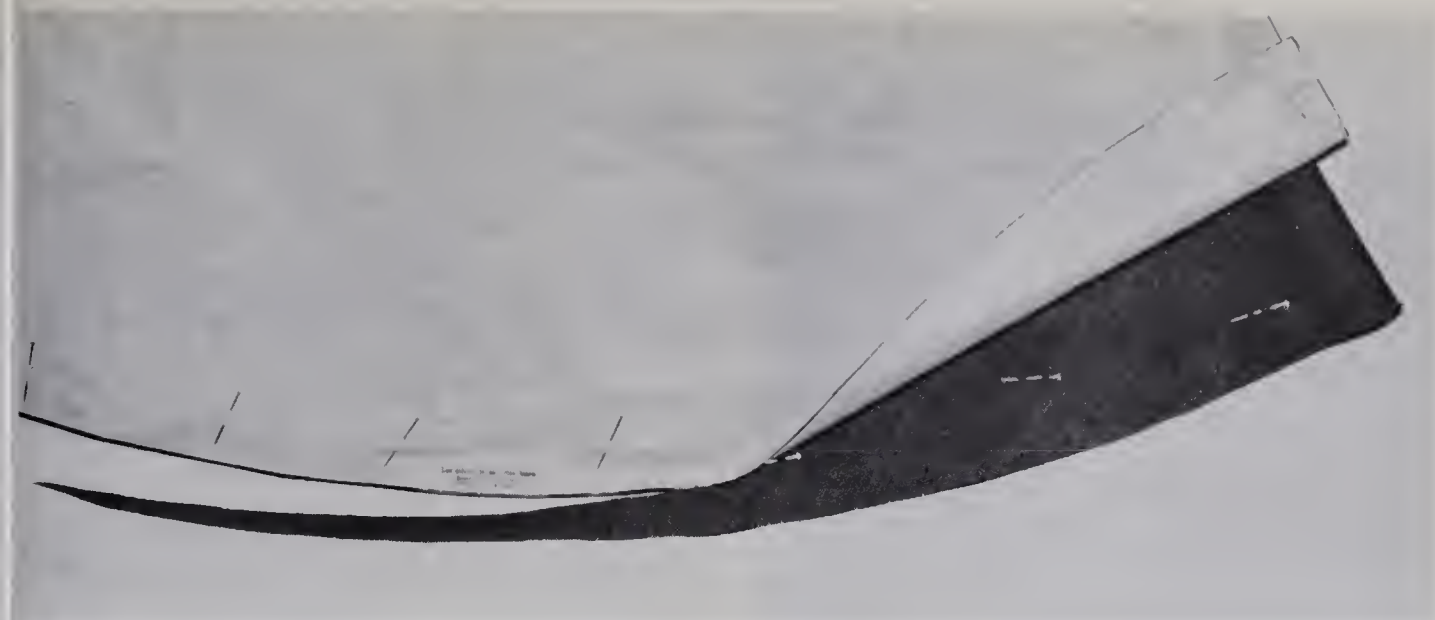
[Example: If the skirt length is to be 12 inches from the floor and the width of the finished hem is to be 2 inches, you will level the skirt edge by marking or pinning the skirt 10 inches from the floor.]

Check the regularity of the curve, after taking the skirt off. Spread the lower part of the skirt out smoothly on a flat surface and change the pins or marks to correct any irregularities.

Trim the lower edge $\frac{1}{4}$ inch below the line of pins or marks, using the lower edge of the pattern as a guide for cutting. This $\frac{1}{4}$ inch below the marking is allowed for the first turn of the hem. Remove the pins.

Turn hem, keeping the lower edge of the skirt flat on a table or pressing board.

Fold the hem to the wrong side of the skirt the desired width of the finished hem plus the amount allowed for the first turn.



Check the regularity of the curve.

Pin the hem at the fold line, placing the pins perpendicular to the fold, with heads out for easy removal while pressing.

Block hem from the wrong side to make it lie flat on the skirt, following the instructions on pages 300 and 301.

Finish hem either by machine or by hand. On washable fabrics, such as cotton, invisible

machine hemming is recommended, because it is more durable.

Staystitch the cut edge of the hem about $\frac{1}{4}$ inch (the amount allowed for the first turn) from the edge in the direction of the grain, being careful not to stretch the fabric, since stretching will pull out the fullness that has been pressed in. Directional stitching will necessitate stitching the gores alternately—one from the right side and the next one from the wrong side.

If it has been impossible to shrink out all the fullness, use staystitch-plus at the top of the hem (page 254). As the stitching is done, the greatest amount of ease should be stitched in where the fabric is most off grain.

Turn under the edge of the hem on the line of staystitching in one or the other of the following ways:

- For invisible machine hemming, press the fold.
- For hand hemming, clean-finish the turned edge (page 409).

Pin the hem in position along the upper edge, with pins perpendicular to the edge and heads away from the lower edge of the skirt for easy removal when stitching the hem.

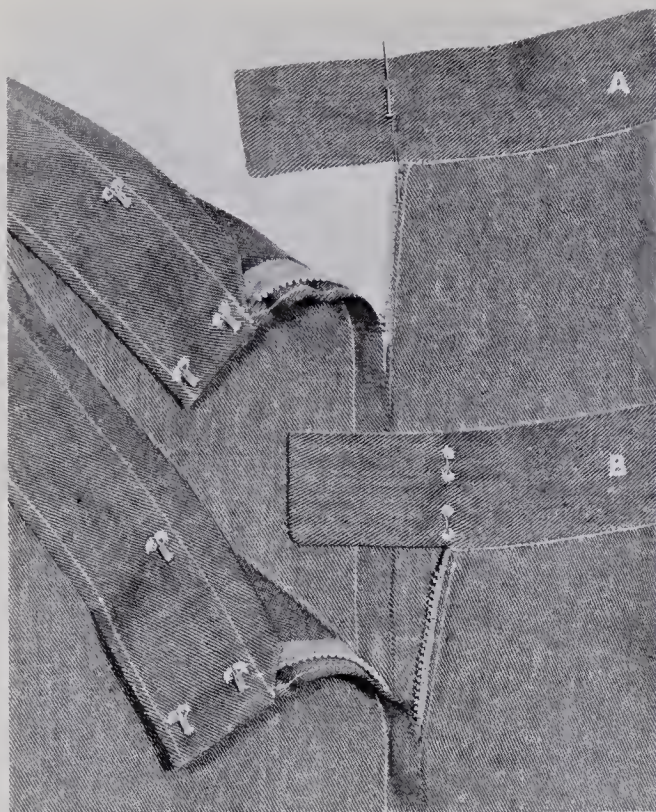
Stitch the hem with invisible machine hemming (page 257) or with hand hemming (pages 274 to 276).



Turn hem.

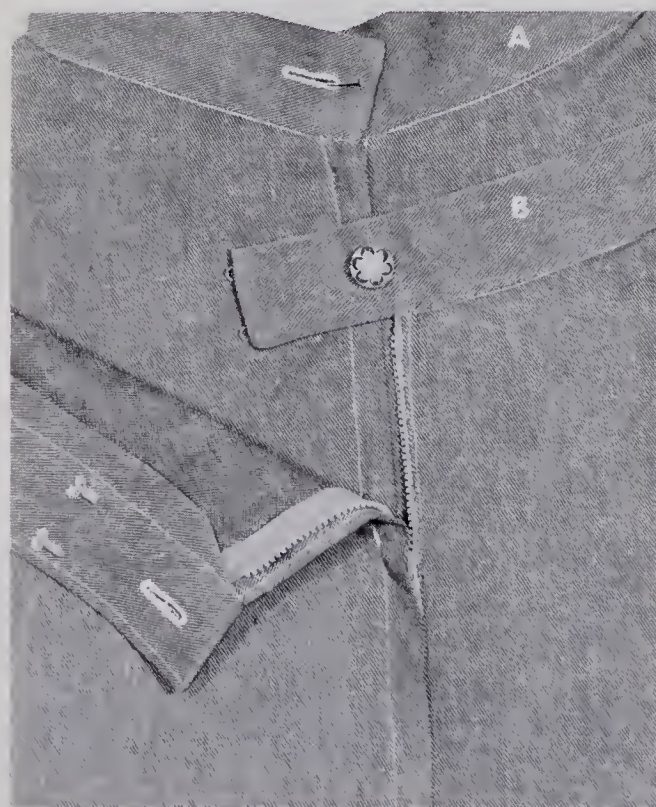


Finish hem.



For hooks and eyes

For a button and buttonhole



Underpress the hem again, pressing directionally with the lengthwise grain of the fabric—never around the skirt.

Apply the Fasteners

Fasteners on the skirt band may be either hooks and eyes, a button and buttonhole, or both.

* * *

FOR HOOKS AND EYES

Attach hooks, closing the zipper and lapping the ends of the band so as to make a smooth closing as in A.

Mark the location of the hooks with pins placed parallel to the end of the band where you want the turned ends of the hooks to be.

1. Locate two hooks close to the upper and lower edges on the underside of the front end of the band, just far enough back from the end so that the hooks will not show but close enough to the end to hold it flat (usually $\frac{1}{2}$ to $\frac{1}{4}$ inch from the end).
2. Locate one hook close to the lower edge on the underside of the front end of the band so that the turned end of the hook will meet the end of the underlap.

Sew on the hooks as in A, with the turned ends at the locations marked, being careful that the stitches do not show on the right side (page 280).

Attach eyes, again lapping the ends of the band to make a smooth closing.

Mark the location of the eyes with pins on the edge of the right side of the underlap opposite the turned ends of the hooks as in A.

Sew on the eyes as in B at the locations marked (page 280). Straight eyes are used for the hooks at the end of the band, and an oval eye, placed with the oval at the pin marking, is used for the hook on the end of the underlap.

FOR A BUTTON AND BUTTONHOLE

Make machine buttonhole on the front of the band parallel to the waistline seam as in A.

Mark the location of the buttonhole where the outer end of the buttonhole will be far enough

from the end of the band so that the edge of the button will not extend beyond the end of the band.

Stitch the buttonhole, following the directions given with the machine or the attachment which you are using.

Attach button, with the zipper closed and the ends of the band lapped so as to make a smooth closing. Insert a pin in the underlap through the outer end of the buttonhole as in A. Sew on the button at this point as in B.

FOR BOTH BUTTONS AND HOOKS AND EYES

Make machine buttonhole and attach button as directed above.

Attach hooks, closing the zipper and the button to locate the hooks.

Mark the location of the hooks with pins placed parallel to the end of the band. Locate two hooks close to the upper and lower edges on the underside of the front end of the band so that the turned end of the hooks will meet the edge of the underlap.

Sew on the hooks, with the turned ends at the locations marked, being careful that the stitches do not show on the right side (page 280).

Attach eyes, again buttoning band to locate the eyes.

Mark the location of the eyes with pins on the edge of the right side of the underlap opposite the turned ends of the hooks.

Sew on the eyes at the locations marked (page 280). Use oval eyes placed at the pin markings.

* * *

Press the Skirt

Although you pressed each part of your skirt during the making, you will want to give it a final pressing from the right side to make it ready for wearing.

Always press directionally. In pressing the skirt, give special attention to the seam lines, the band, and the hem line. Seams should be pressed lightly, so that the edges of the seam allowances will not mark the fabric and show on the outside of the skirt. If the side seams are curved at the hip line and have been underpressed over a ham

to give them contour, care should be taken not to spoil this shape in the top pressing. The band should be pressed lengthwise, around the skirt. The hem, however, should never be pressed around the skirt but from the lower edge of the skirt up, following the lengthwise grain of the fabric in the same way that the skirt sections are pressed. All these details will contribute much toward a custom-made look in any skirt that you make.

ADVANCED SKIRTS

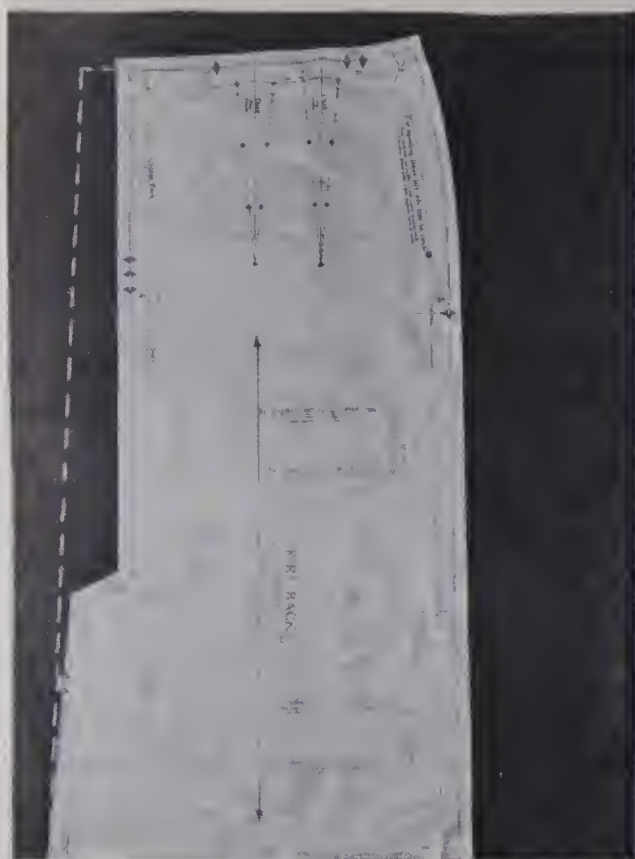
Wool is an excellent fabric for an advanced skirt because of its service qualities of durability and crease resistance and because the making of a wool skirt will serve as an introduction to tailoring. Other fabrics which might be substituted for wools include corduroy, velveteen, some rayons, woollike cottons, or blends. For suggestions for handling fabrics, see Chapter 12.

Most of the techniques and the step-by-step procedure used in making advanced skirts are the same as for the Cotton Skirt, though some of these are varied because of the nature of the fabrics used. Because wool is shrinkable, it is possible to block the shape of a wool garment as the garment is being made and thereby give a professional look not possible to achieve with other fabrics. "Press as you go when you sew" is an absolute necessity in handling wools and must be done with care, using steam and a pressing cloth over the fabric to prevent shine.

Any skirt style may include pockets. Directions for the trouser-type pocket begin on page 457, for the patch pocket on page 485, and for the bound pocket on page 544. Lining a skirt is optional, depending upon the fabric and the style.

The advanced techniques that may be needed include the following:

1. Making a skirt pleat
2. Making a welt pocket
3. Lining a skirt
4. Making a skirt band with an applied interfacing
5. Applying a band to a skirt with a center-back opening

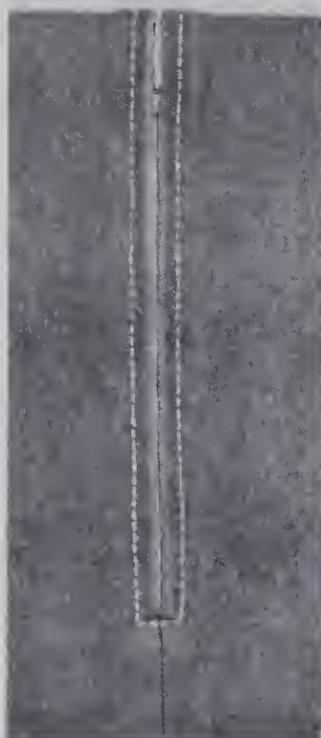


Cut skirt to extend pleat.

Apply skirt zipper.



A



B

Making a Skirt Pleat

For a skirt with pressed or unpressed pleats, follow the directions given in your pattern guide sheet. For pressed hem-line pleats, the following techniques are recommended:

Cut skirt to extend pleat, following the plan on your guide sheet if your pattern shows the pleat extending the full length of the skirt. The upper end of the pleat should be included in the waistline seam to hold the pleat in the correct position. If the pattern does not show the pleat cut this way, draw on the fabric an extension of the cutting line on the inner edge of the pleat from the upper end of the pleat on the pattern to the waistline as in the illustration. Cut on this line. Transfer to the fabric the line which is the seam line of the skirt and the fold line of the pleat.

Stitch pleat seams as follows: (a) Machine-baste the fold line of the pleat, as marked, from the lower edge of the skirt to the upper end of the pleat opening, secure the stitching, and stitch with regular stitch the seam line of the skirt to the waistline edge or to the lower end of the zipper opening; and (b) stitch with regular stitch the seam on the inner edge of the pleat from the fold line of the hem to the waistline edge or to the lower end of the zipper opening.

Apply skirt zipper in either the left-side seam or the center-back seam, depending upon the style of the skirt. If the zipper is inserted in the side seam, use the overlap application. If it is inserted in the center-back seam, use either the overlap application as in A or the centered-seam application as in B.

If the overlap application is used, the folded edge of the pleat forms the edge of the overlap that covers the chain of the zipper. If the centered-seam application is used, the two edges of the opening come together in the center of the zipper chain on the seam line of the skirt.

The skirt will be prepared for the application of the zipper in the same way, whether the zipper is to be inserted in the side seam or the center-back seam. These processes are identical with those used for the Cotton Skirt (page 422), except

when a center-back zipper is to be inserted in a skirt with a center-back pleat. In this case, cut the inner layer of the pleat to the seam line at the lower end of the opening before pressing the seam open.

Insert the zipper for the overlap application, according to the directions given for the Cotton Skirt (page 422), or for the centered-seam application, according to the directions given for the Simple Blouse (page 404).

Hem skirt with pleats after it is leveled and the hem turned and blocked as on the Cotton Skirt (page 428).

Remove the basting on the pleat fold line. The seams of the inner edges of the pleats were left open from the fold line to the lower edge of the hem.

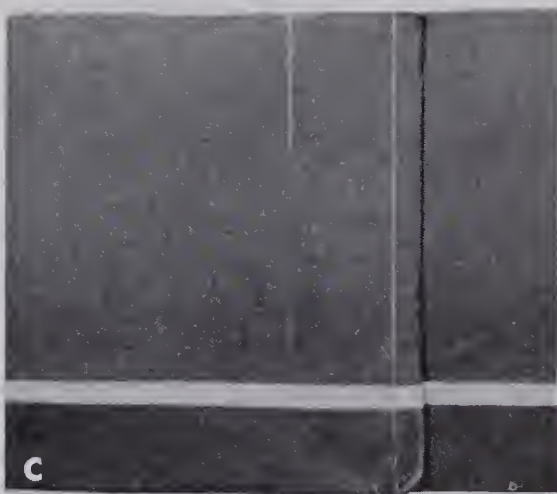
Finish the hem either by machine or by hand before stitching the pleat seam through the hem in one of the following ways:

- a. On washable fabrics, finish as on the Cotton Skirt (page 429).
- b. On nonwashable fabrics that do not ravel, finish as follows:
 1. Staystitch the cut edge of the hem $\frac{1}{4}$ inch from the edge as in A, using staystitch-plus where it was not possible to shrink out all the fullness.
 2. Stitch a second row $\frac{1}{4}$ inch from the first.
 3. Pink the edge below the line of staystitching.
 4. Attach the hem to the skirt with pick stitching along the stayline (page 276).
- c. On nonwashable fabrics that ravel, follow the directions for the hemming of heavy fabrics in the Jumper or Slipover Dress (page 465) as in B.

Complete the pleat seam at the edge of the pleat as in C.

Stitch the pleat seam at the edge of the pleat for the width of the hem by stitching through the four thicknesses of the fabric from the lower edge of the skirt up, connecting with the original line of seam stitching as in C.

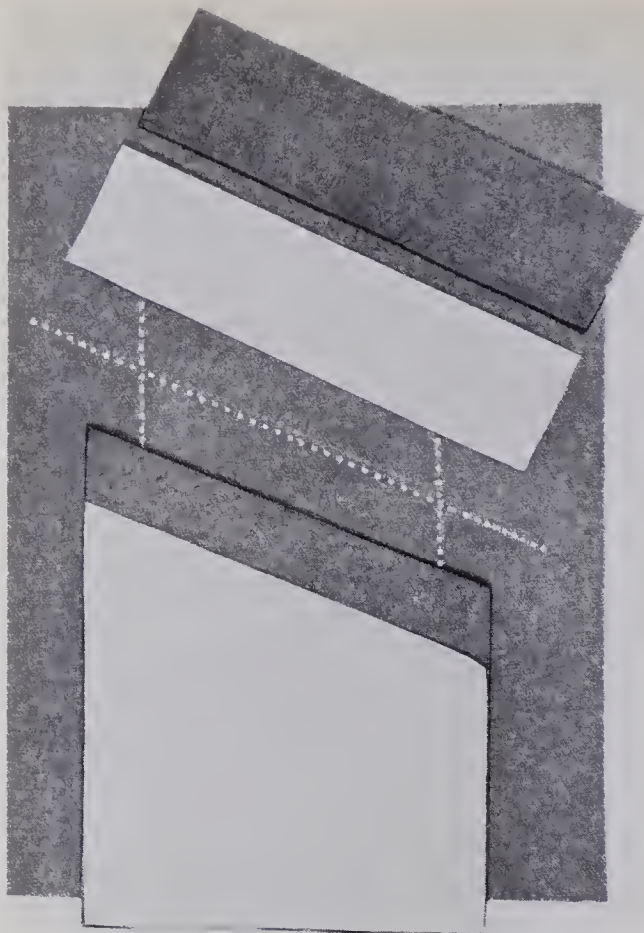
Turn in the corners of the seam allowances at the fold of the hem to form triangles which face each other.



Hem skirt with pleats.

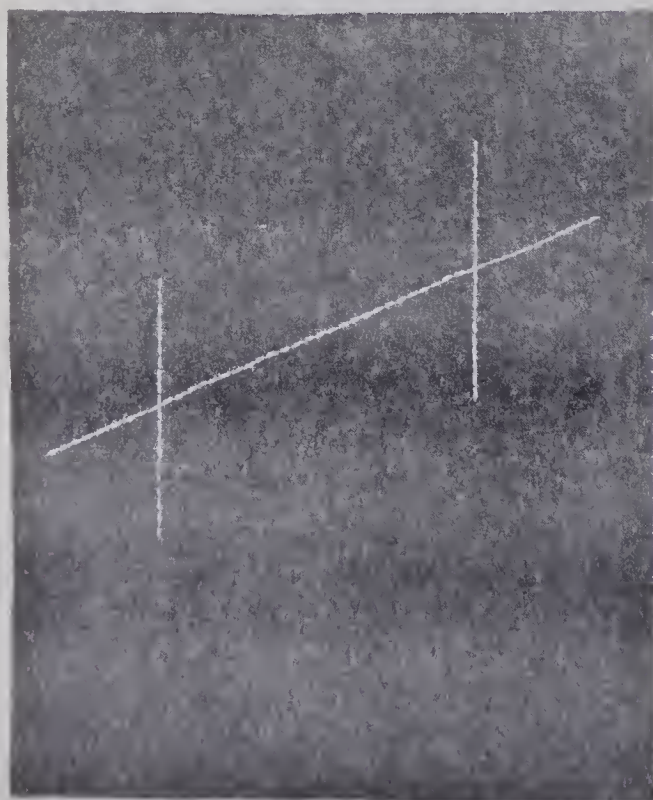
Stitch the edge of the pleat: (a) Overstitch on the seam line for $\frac{1}{2}$ inch to secure the stitching; (b) stitch along the fold of the triangles; and (c) stitch the outer edge of the seam allowances for the width of the hem as in C.

Underpress the seam to the top of the hem, with both seam allowances turned in the same direction.



Cut welt pocket.

Machine-baste the markings.



Making a Welt Pocket

There are many steps in the insertion of a welt pocket. The perfection of each step depends upon the precision with which all the preceding steps have been completed. For this reason it is extremely important that all the work be done with the greatest possible degree of accuracy.

Cut welt pocket, which consists of four parts, namely, the welt, the two pocket pieces, and a reinforcing strip. The style desired and the fabric used will determine what fabrics are best for each part.

Cut the welt of the skirt fabric or of a contrasting fabric on the lengthwise grain, except where it is desirable to use crosswise grain or bias for a decorative effect. Cut the pieces for the welt 1 inch longer than the pocket opening and twice as wide as the desired width of the welt plus two seam allowances of $\frac{1}{4}$ inch each. This will make a finished welt $\frac{1}{2}$ inch wide, which is a good width for a skirt pocket.

[Example: $2 \times \frac{1}{2}$ inch (finished width of welt) + $\frac{1}{2}$ inch (2 seam allowances of $\frac{1}{4}$ inch each) = $1\frac{1}{2}$ inches (width of fabric strip).]

Cut the pocket pieces of the skirt fabric or of a lighter-weight fabric like the pattern, or change the depth and shape of the pocket pieces as desired. The width should always be 2 inches wider than the pocket marking. The length of the piece which is to be attached to the top edge of the opening should be $\frac{3}{4}$ inch longer than the piece which is to be attached to the lower edge of the opening.

Cut the reinforcing strip for the pocket opening of muslin or of other cotton fabric of similar weight. To prevent stretching the pocket opening, cut the strip on the lengthwise grain of the fabric $1\frac{1}{2}$ inches wide and 2 inches longer than the pocket opening.

Prepare skirt for pocket by reinforcing the skirt sections where the welt pocket is to be inserted.

Machine-baste the markings for the pocket opening, using thread of contrasting color to show the LOCATION by a line where the pocket will be placed and the SIZE by termination lines on

the grain of the fabric across the ends of the pocket opening.

Reinforce the pocket opening along the line of marking.

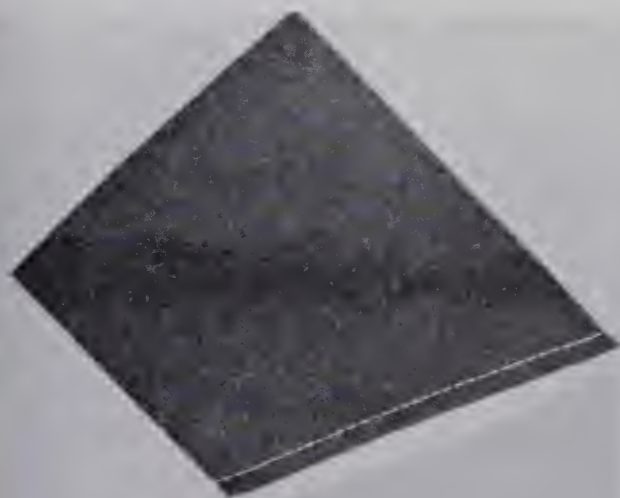
1. Fold the reinforcing strip in half lengthwise, and crease the fold line for a marking.
2. Place the reinforcing strip on the wrong side of the skirt, with the crease along the LOCATION marking line and with each end extending $\frac{1}{2}$ inch beyond the SIZE marking lines.
3. Machine-baste the reinforcing strip to the skirt from the right side along the location marking line.

Prepare welt and pocket pieces to prevent stretching, and make ready for attachment to the skirt.

Fold the welt in half lengthwise, wrong sides together, and press. If the welt is bias, staystitch the cut edges together a scant $\frac{1}{4}$ inch from the edge.

Staystitch the pocket pieces along the edges which will be attached to the opening, if off grain, $\frac{1}{4}$ inch from the edge.

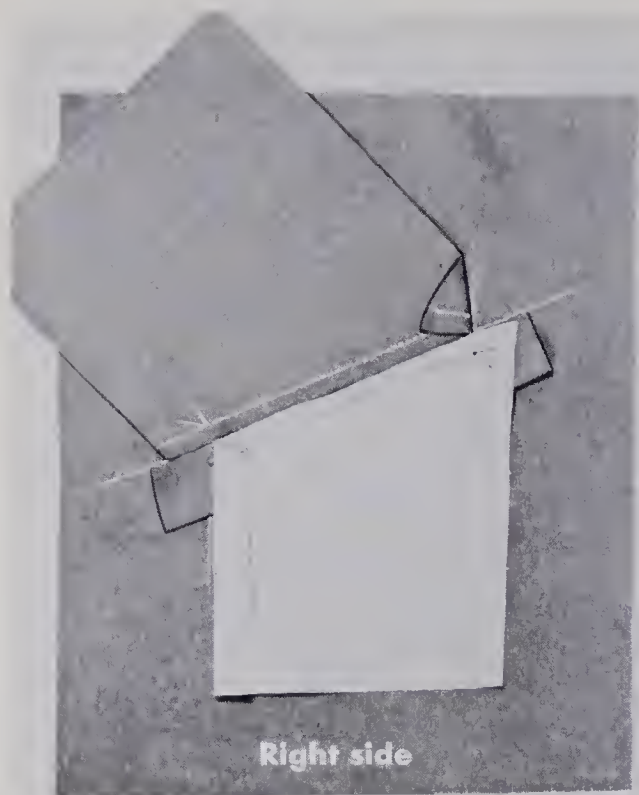
Prepare welt and pocket pieces.



Reinforce the pocket opening.

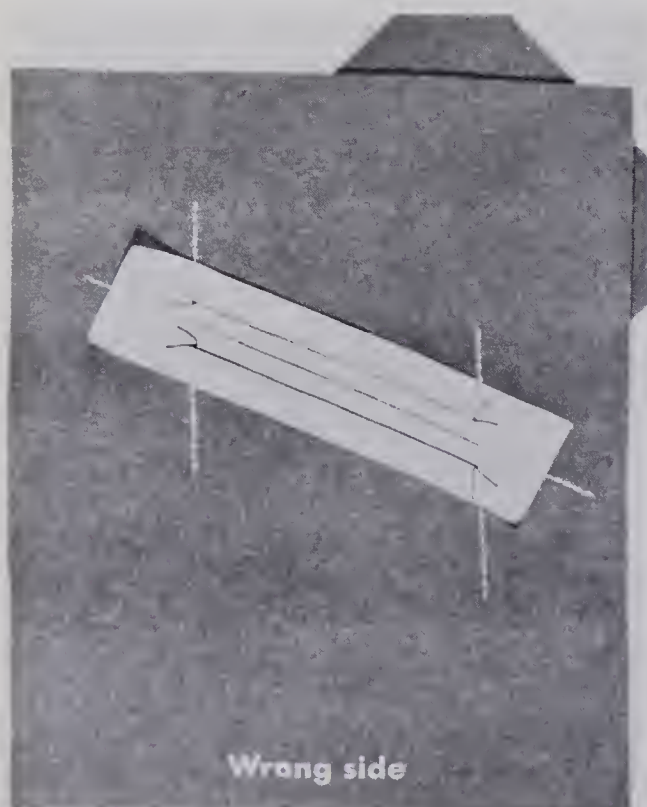
Place the welt on the skirt.





Stitch the welt and the pocket pieces to the skirt.

Check the accuracy of the stitching.



Attach welt and pocket pieces to skirt at the same time.

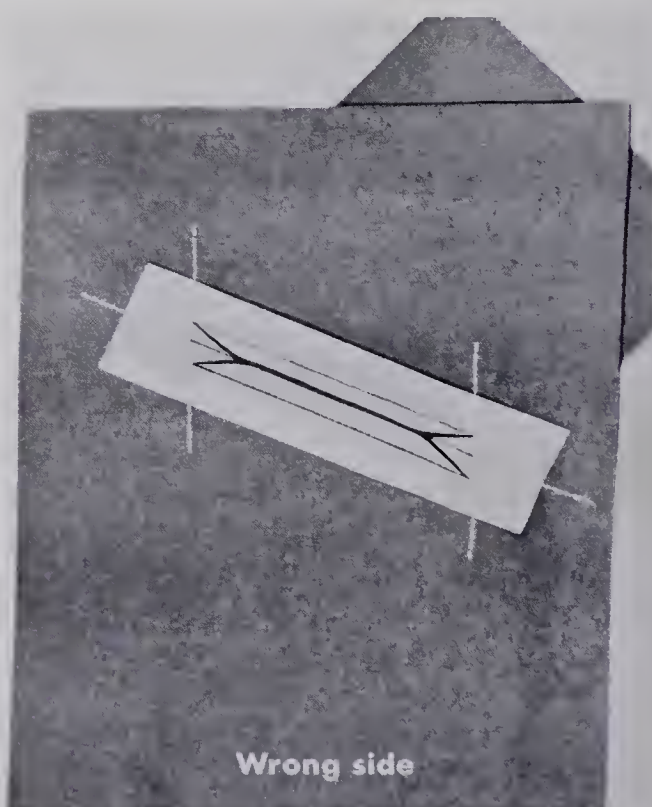
Place the welt on the skirt below the location marking on the right side, with the raw edges along the location marking line. Pin or machine-baste to hold in position, as shown on page 435.

Place the pocket pieces on the skirt, right sides together, with the staystitched edges of the pocket pieces along the location marking line. The pocket piece below the location marking is the shorter and may be made of the lighter-weight fabric. It will be on top of the welt.

Stitch the welt and the pocket pieces to the skirt for the exact length of the marking, keeping the stitching $\frac{1}{4}$ inch above and $\frac{1}{4}$ inch below the location marking for a finished welt $\frac{1}{2}$ inch wide. Begin and end the stitching exactly on the size marking lines, and secure the stitching at each end. [Note: The distance between these two lines of stitching must equal precisely the finished width of the welt.]

Check the accuracy of the stitching before proceeding further, and make corrections needed.

Cut the pocket opening.



1. Are the lines of stitching straight?
2. Does the stitching end exactly on the size line at each end of the pocket opening?
3. Are the two lines of stitching parallel?
4. Is the distance between the two lines of stitching precisely equal to width of finished welt?
5. Are the threads secure at the ends of the lines of stitching?

Make pocket opening in the skirt.

Cut the pocket opening in the skirt from the wrong side along the line of the location marking to a point $\frac{1}{2}$ inch from each end; then cut diagonally to the ends of the lines of stitching. Avoid cutting the seam allowances of the pocket pieces.

Turn the pocket pieces and the ends of the welt through the opening to the wrong side of the skirt. The two pocket pieces will be flat below the opening, with right sides together and edges even. The welt will fill the pocket opening exactly, with the folded edge of the welt along the upper seam line of the pocket.

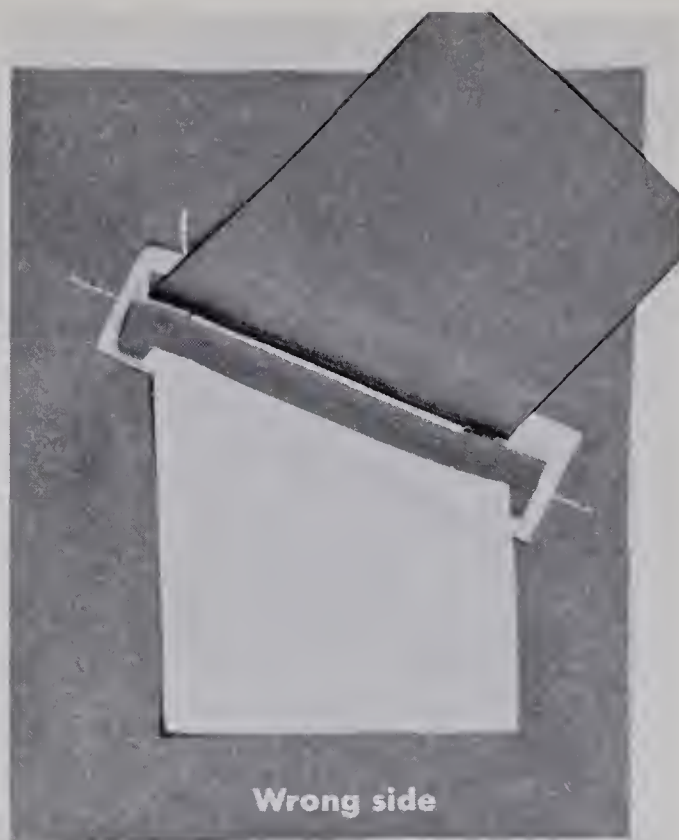
Press the pocket opening as follows: (a) Underpress the seam at the top of the pocket open; (b) press the seam at the lower edge of the pocket opening, with all raw edges of the seam allowances turned down and the welt turned up so that the fold edge of the welt meets the top seam of the pocket opening; and (c) press the small triangles at the ends of the pocket to the inside, turning on the grain of the skirt fabric exactly at the ends of the seam lines.

Stitch end of pocket opening with top stitching, as shown on page 438.

1. Place skirt front right side up on the machine.
2. Fold back the skirt and interfacing strip to one end of the pocket, folding on the grain of the skirt fabric.
3. Stitch back and forth, with a shortened machine stitch, through the triangle, welt, and both pocket pieces, making the first line of stitching at the end of the pocket opening and exactly on the grain.
4. Repeat at the other end of the pocket.

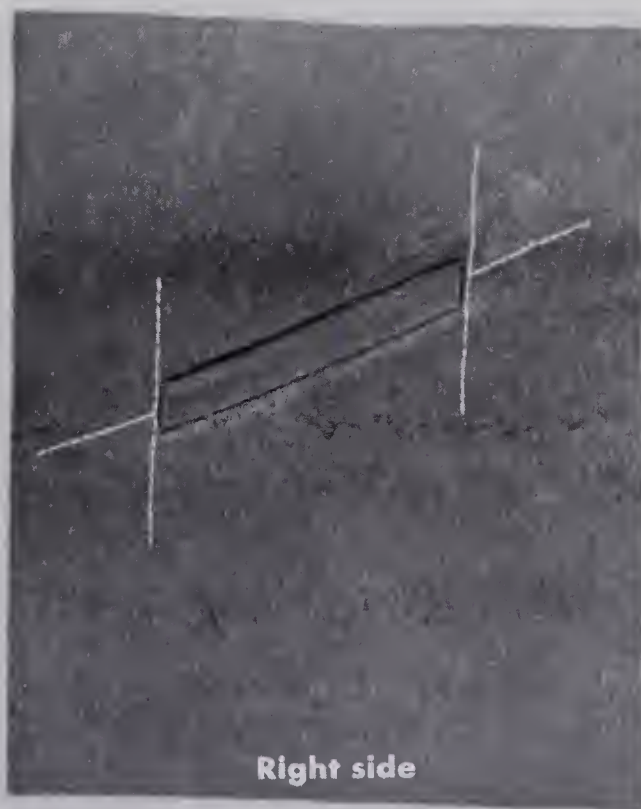
Finish pocket by joining the pocket pieces.

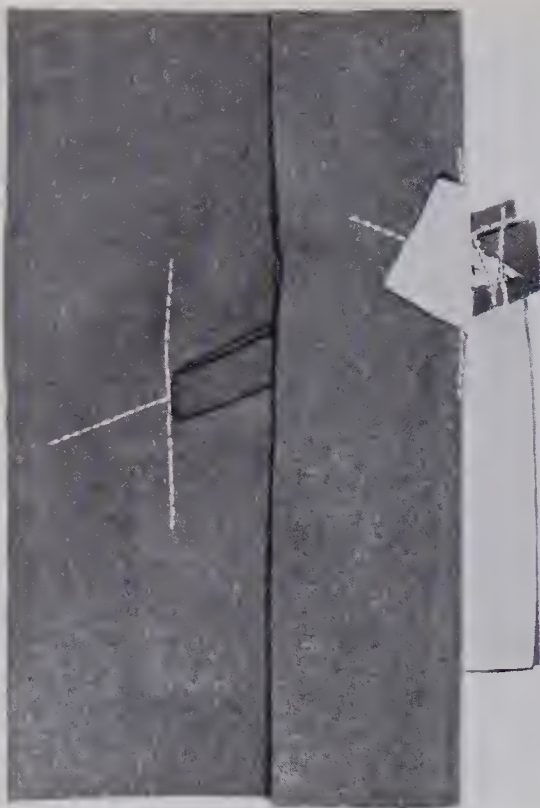
Pin the pocket pieces together, keeping the pocket flat and the edges even.



Turn the pocket pieces.

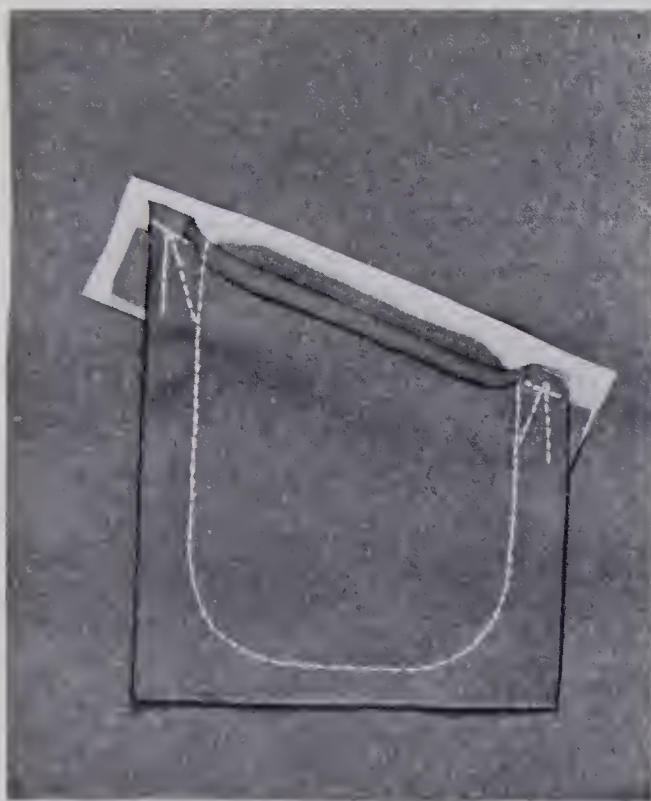
Press the pocket opening.





Stitch end of pocket opening.

Stitch the pocket pieces together.



Place the skirt on the machine, with the pocket side down and the skirt folded out of the way.

Stitch the pocket pieces together, beginning at the upper right-hand edge and stitching around the pocket.

Press pocket when the front unit of the skirt is pressed.

Lining a Skirt

Lining a straight skirt will prevent cupping-in below the hips and lessen wrinkling and stretching. The lining fabric will depend upon the outer fabric but should be firm and lightweight. Taffeta and Siri are good lining fabrics for wool skirts. The length of the lining is determined by the style of the skirt, the outer fabric, and personal preference. It may be finished at any length below the hips from 1 inch shorter than the length of the outer fabric up to two-thirds the finished length of the skirt.

Make lining separately before it is inserted in the skirt.

Lay the pattern, using the lining pattern or the skirt pattern pieces, in one or the other of the following ways:

- a. If the lining is full length and the lining fabric is firm, lay on grain that is identical with that of the outer fabric.
- b. If the lining is short or the lining fabric is stretchy, lay on the crosswise grain, placing the lower edge on a selvage so that no hem will be necessary.

If the seam line of the skirt which makes the pleat is on the straight of the fabric, lay it on a fold of the lining fabric. Do not plan a pleat in the lining unless the lining is full length.

Cut the lining exactly the same size as the outer fabric. Remember to make the same alterations as were made on the outer fabric, including the extension of a pleat on a full-length lining.

Transfer the markings for the darts and pleats as on the outer fabric.

Complete the lining by stitching darts and seams and pressing as on the outer fabric. Waistline pleats or tucks are not completed at this time. Hem if necessary.



Lining a skirt

Attach lining to skirt before the band is joined to the skirt.

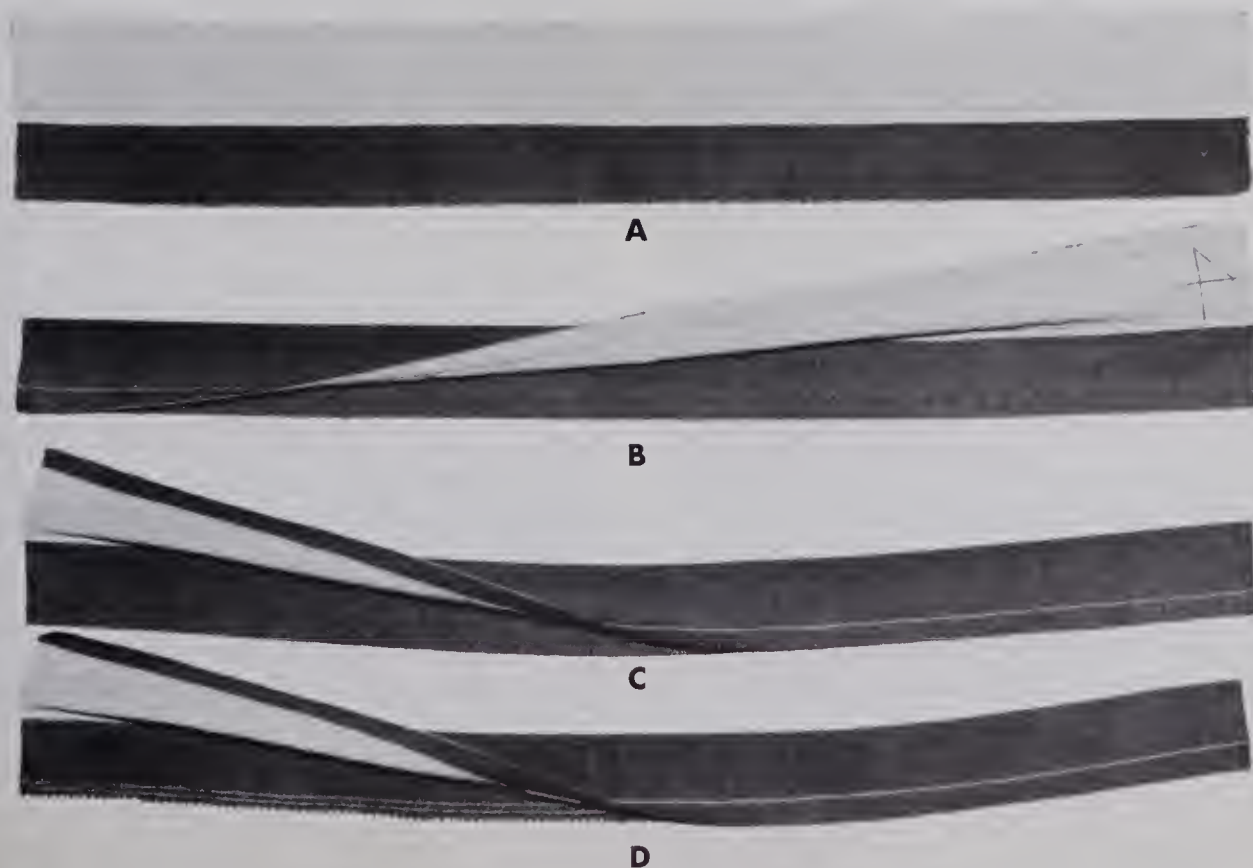
Place the lining in the skirt with the wrong side of the lining toward the wrong side of the skirt with (a) the waistline edges even and (b) the center fronts, center backs, seam lines, darts, and the edges of the placket opening keyed. Remove the basting which is holding the unstitched pleats in position, and key the pleat marking lines of the lining and the skirt.

Baste the lining to the skirt along the waistline edge on the stayline. Re-lay unstitched pleats with lining and skirt fabric held together, and baste in position along the stayline at the waistline edge. The lining is attached to the skirt along the placket edges after the zipper has been applied. Turn in the seam allowances on both front and back edges of the placket opening and sew to the zipper tape by hand.

Making a Skirt Band with an Applied Interfacing

The interfacing for a skirt band of wool or other heavy fabric must be made of a lighter-weight fabric and so cannot be cut in one with the band of the outer fabric as it is for the Cotton Skirt.

Making a skirt band with an applied interfacing



Cut band by measurement according to the length needed and the width desired. The length will be figured in the same way as for the Cotton Skirt. The width, however, will differ from that of the Cotton Skirt band.

Determine the length of the band by following the directions for the Cotton Skirt (page 416). If a point is desired at the end of the band, add an extra inch.

Determine the width of the band by figuring twice the desired finished width plus two seam allowances of $\frac{1}{2}$ inch each, since the waistline seams should be $\frac{1}{2}$ inch wide.

[Example: (a) Length: 25 inches (body waist measure) + 1 inch (ease) + 3 inches (seam allowances and underlap) = 29 inches. (b) Width: $2 \times 1\frac{1}{2}$ inches (finished width) + 1 inch (2 seam allowances) = 4 inches.]

Cut or tear the band strip of skirt fabric on the lengthwise grain the determined length and width. One lengthwise edge should be along the selvage of the fabric, if possible.

Cut or tear the interfacing of preshrunk muslin, or other cotton fabric of similar weight, on the lengthwise grain the same length and $\frac{1}{2}$ inch wider than one-half the width of the strip of outer fabric.

[Example: $\frac{1}{2}$ of 4 inches (width of fabric strip) + $\frac{1}{4}$ inch = $2\frac{1}{4}$ inches (width of interfacing).]

Interface band by attaching the lighter-weight cotton fabric to the band strip of skirt fabric.

Place the interfacing on the wrong side of the fabric band on that half which will be toward the outside when the band is finished, with edges even as in A on page 439. If one edge of the band strip is a selvage, the half with the selvage should be the inside of the band; therefore, the interfacing will be placed along the cut or torn edge.

Stitch the interfacing to the band $\frac{1}{2}$ inch from the outer edge and $\frac{1}{8}$ inch from the inner edge as in B. Trim the seam allowance of the interfacing on the outer edge to $\frac{1}{8}$ inch as in C.

Fold the band in half lengthwise, wrong sides together, and press as in C. The stitching which joins the interfacing to the outer fabric will be $\frac{1}{8}$ inch from the fold on the inside of the band.

Shape end of band for the overlap as in B. This will be on the right-hand end for a side opening but may be on either the right-hand or left-hand end for a center-back opening.

Place the band on a flat surface, with the fold open, wrong side up, and with the half that has been interfaced away from you.

Draw a crosswise line on the interfaced half of the band on the grain of the fabric 1 inch from the end which is to be shaped.

Draw a lengthwise line from the crosswise line to the end of the band midway between the fold line and the seam line. Mark a point on this line $\frac{3}{4}$ inch from the crosswise line.

Mark the shape for the end of the band by connecting the point on the lengthwise line to points where the crosswise line meets the fold line and the seam line.

Make bound buttonhole at this time, if such is desired. Directions for making bound buttonholes are given on page 541. If a worked buttonhole is to be used, it will be made after the band has been attached to the skirt and finished.

Block band to a slightly curved shape as in D to make it fit more smoothly, following the instructions on page 304.

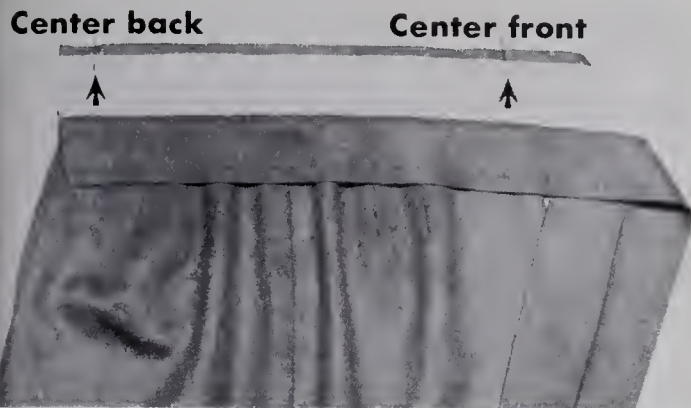
Finish lower edge of band according to the fabric. If the long edge of that half of the band that is not interfaced is a cut or torn edge, finish the edge by making two rows of machine stitching $\frac{1}{8}$ to $\frac{1}{4}$ inch apart, and pink the edge as in D.

Applying a Band to a Skirt with a Center-back Opening

When pinning the skirt to the band, hold the skirt right side out and place the right side of the band to the right of the skirt. If the band is self-interfaced, as in the Cotton Skirt, place the single thickness of the band along the top of the skirt, edges even. If the band is interfaced with an applied interfacing, place the interfaced half of the band along the top of the skirt, edges even.

Pin skirt to band with center-back seam, center-front seam, right-side seam, and left-side seam correctly located on the band. Place pins at the seam line, perpendicular to the top edge of

APPLYING A BAND TO A SKIRT WITH A CENTER-BACK OPENING



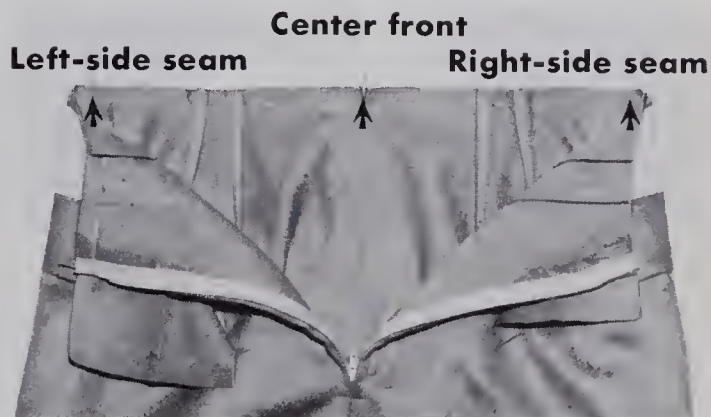
Locate the center back and the center front of the skirt on the band.



Locate the right-side seam of the skirt on the band.



Locate the left-side seam and the center back of the skirt on the left half of the band.



Pin the left-side seam and the center-back seam line of the left side of the skirt to the band at these points.

the skirt for accuracy of measurement, with heads out. These directions are for a band with the point on the right-hand end. (See illustrations above and at the right on page 442.)

Locate the center back of the skirt on the right half of the band:

1. Key the seam line of the right-hand side of the back-skirt opening to the end seam line of the shaped end of the band.
2. Pin the skirt to the band at this point.

Locate the center front of the skirt on the band:

1. Measure on the band from the center back one-half the band size (not including the underlap). This point is the center front of the band.

2. Pin the center front of the skirt to the band at this point.

Locate the right-side seam of the skirt on the band:

1. Turn the skirt toward you.
2. Divide the ease in the skirt evenly between the center front and the center back.
3. Pin the right-side seam of the skirt to the band.

Locate the left-side seam and the center back of the skirt on the left half of the band:

1. Fold back the free end of the band over the right half of the band.
2. Mark on the free end the points that correspond to the side seam and the center back of the right half of the band.

CLOSE ENDS OF BAND (On wool skirt)

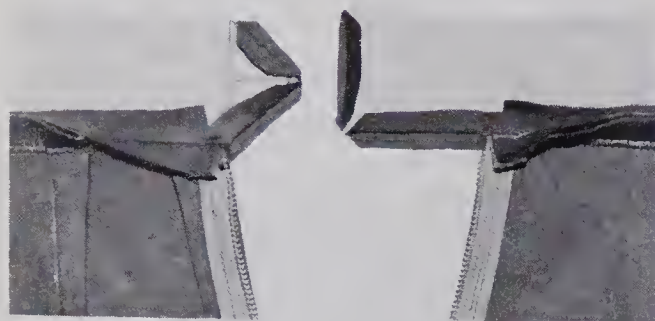
Shaped end

Straight end



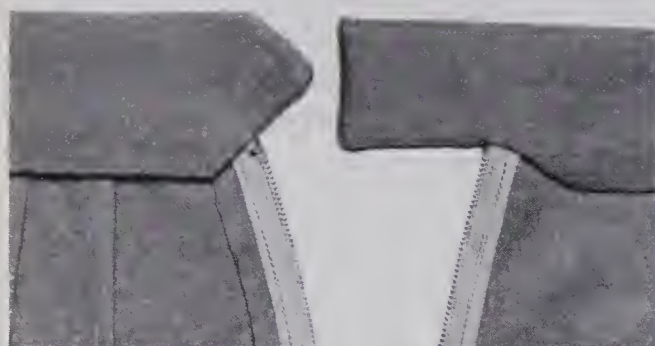
A

D



B

E



C

F

3. Pin the left-side seam and the center-back seam line of the left side of the skirt to the band at these points.

Adjust fullness by placing additional pins or by manipulating the fabric by hand as the skirt is stitched to the band as on the Cotton Skirt (page 422.)

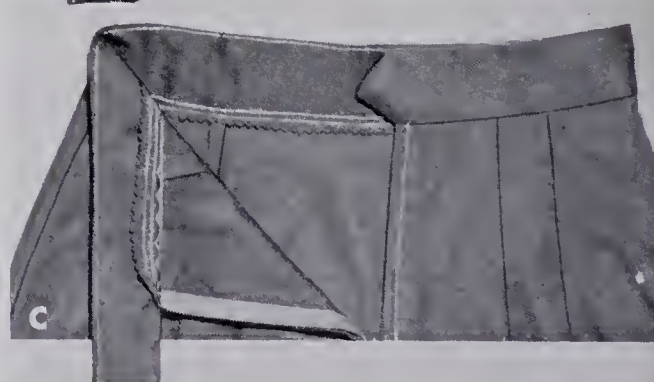
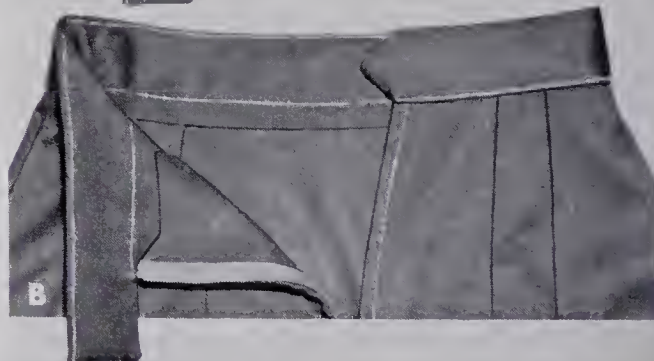
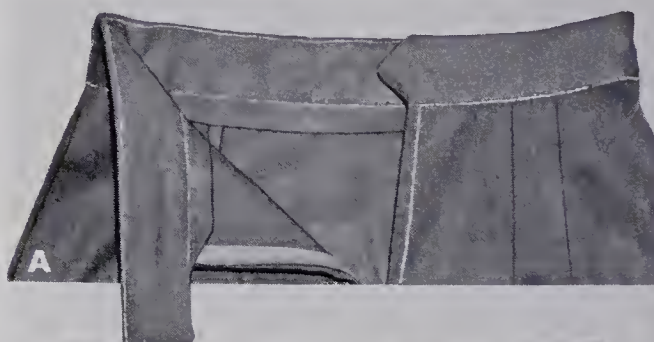
Machine-baste skirt to band for fitting, with a 1/2-inch seam, stitching from the skirt side to control the fullness. Final stitching will be done after fitting and the insertion of the zipper.

Stitch skirt to band with permanent stitching for the entire length of the band, stitching from the band side on the line of stitching which joined the interfacing to the band. If the top of the skirt does not lie flat enough on the band to give a straight line for stitching, clip the waistline seam allowance of the skirt to the stayline in several places.

Close ends of band, turning the right sides of the band together, reversing the lengthwise fold.

Stitch the shaped end, following the markings on the interfacing as in A, using a short stitch. Cut off the corners, and grade the seam allowances at the end of the band by trimming (a) the seam

Attach inside lower edge of band to skirt.



allowance that will be toward the outside of the band to $\frac{1}{4}$ inch and (b) the seam allowance that will be toward the inside of the band to $\frac{1}{8}$ inch as in B.

Stitch the straight end on the underlap by continuing the seam which joins the band to the skirt to the end of the underlap, turn, and stitch across the end as in D. Clip the width of the seam allowance on the inside of the band at a point even with the line of stitching on the zipper tape. Cut off the corners, and grade the seam allowances on the underlap as on the shaped end. (See E.)

Press ends of band, turning the band right side out and working out the corners and the edges until the line of stitching shows and is precisely along the edge as in C or F.

Attach inside lower edge of band to skirt with the full width of the seam allowance of the inside of the band (the selvage) extending beyond the waistline seam into the top of the skirt, without being turned in.

Turn under the points of the inside lower edge of the band so that they will be caught in the final stitching.

Pin the inside of the band in position, placing pins perpendicular to the waistline seam, in one or the other of the following ways:

- a. If the band is to be attached by machine-stitching, pin from the **RIGHT** side of the skirt.
- b. If the band is to be attached by hand, pin from the **INSIDE** of the skirt.

Attach the inside of the band to the skirt in one or the other of the following ways:

- a. By machine, stitching on the line of stitching that joins the skirt to the band for stitching that will be practically invisible as in A, or $\frac{1}{8}$ inch from the lower edge of the band for stitching on the right side that will be a trimming feature as in B.
- b. By hand, pick-stitching along the seam line of the skirt as in C.



NEW LEARNINGS FOR DRESSES

IN PRELIMINARIES TO SEWING

Using a Pattern

Determining dress-pattern size and type
Altering dress pattern

Cutting the Garment

Cutting facings by bodice pattern
Cutting belt by measurement
Cutting waistline tape by measurement
Cutting interfacing for neck and bodice opening

IN CONSTRUCTION

Sewing Techniques

Attaching a neck-and-opening facing
Attaching a cut-in-one neck-and-armhole facing
Reinforcing corners for slashing
Grading seams
Making a trouser-type pocket
Taping a waistline
Joining a skirt and bodice
Applying a dress zipper
Applying seam binding to edge of a hem
Pick-stitching a hem
Making a belt
Making belt carriers and thread loops
Applying interfacing to neck and bodice opening
Applying facing to neck and full-length bodice opening, including a cut-on collar
Applying a cuff with a flat-felled seam
Making and setting in a sleeve
Cushioning the top of a sleeve

Fitting

Fitting a bodice
Fitting a dress
Fitting a sleeve

Pressing

Blocking a sleeve cap

18

Dresses

(Jumper or Slipover Dress and Advanced Dresses)

THERE are many types of dresses—school dresses, dresses for work, date dresses, and even formals. With so many patterns from which to choose, you will no doubt be able to find a design which you like and which will be becoming to you.

Dresses may be of many styles. They may be slipover or have an opening in the bodice which may extend into the skirt. Whether a dress is slipover or has a bodice opening, it may be a princess style, have a waistline seam, or be two-piece. In any style of dress the difficulty of construction will depend upon the complexity and number of details in the design. The slipover style of dress, either sleeveless or with cap sleeves, is the simplest to make because it is essentially the combining of a simple blouse and skirt into one garment. The dress with a bodice opening is more complicated to make. When you select the design for your dress, consider what you want to learn and what you already know.

The complete directions for making a jumper or slipover dress are given here. Because the general procedure for making any dress is the same, only the instructions for the New Learnings on advanced dresses are given.

JUMPER OR SLIPOVER DRESS

Jumpers and slipover dresses remain in favor from year to year. The jumper is so versatile that it may be worn with a tailored blouse for school or with a dressy blouse or accessories, such as jewelry, flowers, a scarf, or a dickey, for dressier occasions. The slipover style of dress is perfect for daytime in hot weather or date time in any season, depending upon the fabric, the style, and the accessories worn with it.

Making either a jumper or a simple dress will enable you to gain further experience in the techniques you have already learned. It will also add a few very important New Learnings.

Design and Fabric

Design

The techniques for making either a jumper or a slipover dress are the same, though in these instructions the garment is referred to as a "jumper." Most of the techniques that you will use are repetitions of those that you learned in making the blouse and skirt. In a dress the blouse is usually called the "bodice." The important

New Learnings include making a waistline seam, using darts or pleats in the bodice and possibly in the skirt to make the waistline fit properly, and applying a dress zipper in the side seam. Instructions are given here for inserting a trouser-type pocket in the right-side seam, for making a faced neckline opening, and for making a belt of the dress fabric. It should be remembered that such details as pockets, collars, and pleats add difficulties to the construction.

Fabric

The fabric you choose for this project should be determined by the experience you have had in handling fabrics. You may use one of the cotton fabrics that were suggested for the blouse and skirt. If you are ready for the challenge of a new type of fabric, you may choose one of the new blends, a spun rayon, a cotton suiting, or corduroy, or a fabric with a design which will require matching or which has an up and down. Additional yardage is needed for the matching of a design or for cutting all one way (page 310). If a heavy suiting, velveteen, or corduroy is used, you will need a lighter-weight cotton fabric for the facings and for the pocket.

Preliminaries to Sewing

Before actually starting to sew, there are several things which must be done in preparation for the work of construction. The details of the procedures will vary with the different fabrics and pattern styles and may include the alteration of a dress pattern, and the cutting of a waistline tape by measurement and of facings when no pattern piece is given.

Plan Your Work

You will work with greatest efficiency if you follow the Unit Method of Construction in making your jumper. An outline of the general steps to be taken is given on page 223. Keep these in mind as you make your plan. Decide which unit you will make first and in what order the others will follow. Be sure to include pressing and fitting at the proper stages of your work.

Before beginning to sew, become familiar with the instructions both in this chapter and on the guide sheet of your pattern. Those given here follow the Unit Method and will give you more detailed instructions for the New Learnings, but you may want to refer to the guide sheet for some particular style feature. It would even be advisable to write out your plan, because such a plan will serve as a check sheet for you as you progress and you will know where you are and where you are going from time to time.

Select the Pattern

You will first need to decide whether you want to make a jumper or a slipover dress. This will depend upon the clothes you now have in your wardrobe and the style which is most becoming to you.

You also will need to decide which variation of the chosen pattern you wish to make. The particular style you choose will be determined by your figure, the occasions for which you wish to wear your dress, and the fabric you have selected.

It is always advisable to take measurements each time a pattern is to be purchased because your figure may have changed since you bought the last one. After checking your type and measurements, you can determine the size of pattern you need (page 333). A dress or jumper pattern should be bought according to bust measure.

Prepare the Fabric

When buying the fabric for your jumper, consult the chart on your pattern envelope to learn how much fabric will be required. You will need additional yardage if you have any one of the following requirements:

- a. If you want your jumper longer than the length provided
 - b. If you choose a fabric which has an up and down or a design that will require matching (pages 310 to 316)
 - c. If the layout plan on your guide sheet does not show facings and bodice laid on identical grain
- Be sure to find out whether or not the fabric has been preshrunk.

TYPES OF FACINGS



A



B



C



D

Study the Pattern

Before laying your pattern on the fabric, study your pattern and become familiar with the information given on the guide sheet. Select the pieces that you will need for the style you have decided to make and interpret the various markings on the pattern pieces. Mark for easy reference on the guide sheet the layout plan that you will follow. For detailed instructions in the use of the pattern, refer to Chapter 13.

The style of your jumper or dress will determine the facings that are needed. If it is a slip-over dress with cap sleeves, the facings for the neck and sleeve should be separate as in C. If it is a jumper with a narrow shoulder, the facings for the neck and armhole should be cut in one piece to eliminate excess bulk as in A and B.

If the jumper has a neck opening in the back or front, the facing for the neck and the opening should be cut in one piece as in D. When patterns for such facings are not provided, the pattern pieces for the bodice front and back are used for cutting the facings.

Alter the Pattern

Check your pattern to decide what alterations are needed and then decide how to make them (Chapter 14). Check the bodice pattern for front and back length, width, location of darts, and neckline fit. Check the skirt pattern for length and for hip and waist size. Keep in mind that a skirt should be cut about 2 inches longer than the desired finished length. Plan to cut the skirt

longer or shorter than the pattern as may be necessary. Make the alterations that are needed in the pattern, or mark them on the pattern to remind you where alterations should be made when cutting.

Lay the Pattern

Usually the layout given on the guide sheet furnished with the pattern may be used for laying the pattern (Chapter 13). Any changes from the original pattern which are to be made when the pattern is being laid on the fabric, such as lengthening or widening the skirt, must be planned for as each piece is laid (page 340). If your skirt has pleats, follow the directions for cutting pleats on page 432. Correct pinning of each pattern piece is important.

You will need to take care that a design in the fabric will match where two pieces are to be joined. All pattern pieces must be laid in the same direction if the fabric has an up and down.

Facings must be laid so that the grain of the facings and of the bodice is identical. Pockets must be laid so that the grain is identical with that of the skirt. This may require a slightly different layout from the one shown on the guide sheet of the pattern.

Cut the Jumper

The bodice, skirt, facings, and pocket are cut from the jumper fabric. The waistline stay may be a strip of selvage, straight cotton tape, or seam binding. The interfacing for the belt may be either commercial belting or interfacing fabric.

Cut bodice and skirt. A review of the suggestions for accurate cutting may be helpful (page 344).

Cut facings. If pattern pieces for the facings are provided, cut as laid. If such pattern pieces are not available, the procedure for cutting will depend upon the style of your jumper. There may be (a) separate neck-and-sleeve or neck-and-armhole facings; (b) a cut-in-one neck-and-opening facing, with or without a sleeve or armhole facing; or (c) a cut-in-one neck-and-armhole facing for a jumper or a dress with a narrow shoulder line.

FOR SEPARATE NECK-AND-SLEEVE OR NECK-AND-ARMHOLE FACINGS

Cut the neck facing by the pattern pieces for the bodice front and back. If the center front and center back are on the grain, place the center front and center back of the pattern pieces on a fold of the fabric.

1. Cut the neck edge and along the shoulder edges for 3 inches.
2. Remove the pattern, and cut the facing 3 inches wide.

Cut the sleeve or armhole facing by the pattern pieces for the bodice front and back.

1. Cut the armhole or sleeve edge and along the shoulder and underarm edges for 2½ inches.
2. Remove the pattern, and cut the facing 2½ inches wide.

FOR A CUT-IN-ONE NECK-AND-OPENING FACING

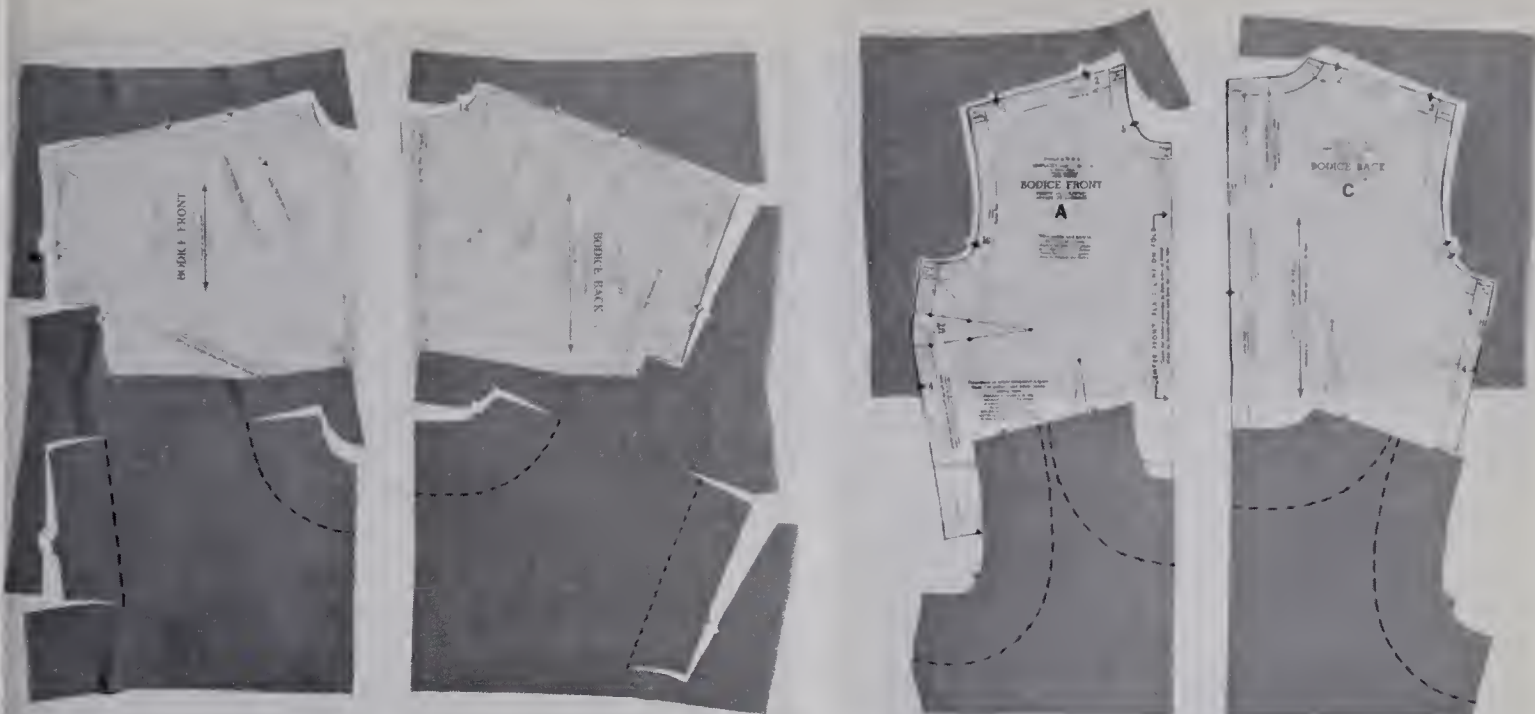
Cut the neck-and-opening facing by the pattern pieces for the bodice front and back. If the center of the piece that has no opening is on the grain, place the center on a fold of the fabric.

1. Cut the neck and opening edges and along the shoulder edges for 3 inches.
2. Remove the pattern, and cut the facing 3 inches wide around the neck and along the sides of the opening, extending it 2 inches below the opening.
3. Draw a line which will connect the shoulder edge of the neck facing and the lower corner of the opening facing with a curve, and cut on this line.

FOR A CUT-IN-ONE NECK-AND-ARMHOLE FACING

Cut the neck-and-armhole facing by the pattern pieces for the bodice front and back. If there is no neck opening and the center front and center back are on grain, place the center front and center back of the pattern on a fold of the fabric. If there is a neck opening and the center of the pattern piece without the opening is on grain, place the center on a fold of the fabric.

1. Cut the neck, shoulder, and armhole edges.



For separate neck-and-sleeve or neck-and-armhole facings

and along the bodice-underarm edge for about 3 inches.

2. Remove the pattern, and draw a curve from the point 3 inches below the armhole at the underarm to a point 3 inches below the neck-line at the center front or center back. Cut on this line.

* * *

Cut belt. The way the belt is cut will depend upon the type of interfacing that is used. The interfacing may be commercial belting or interfacing fabric.

* * *

WITH COMMERCIAL BELTING

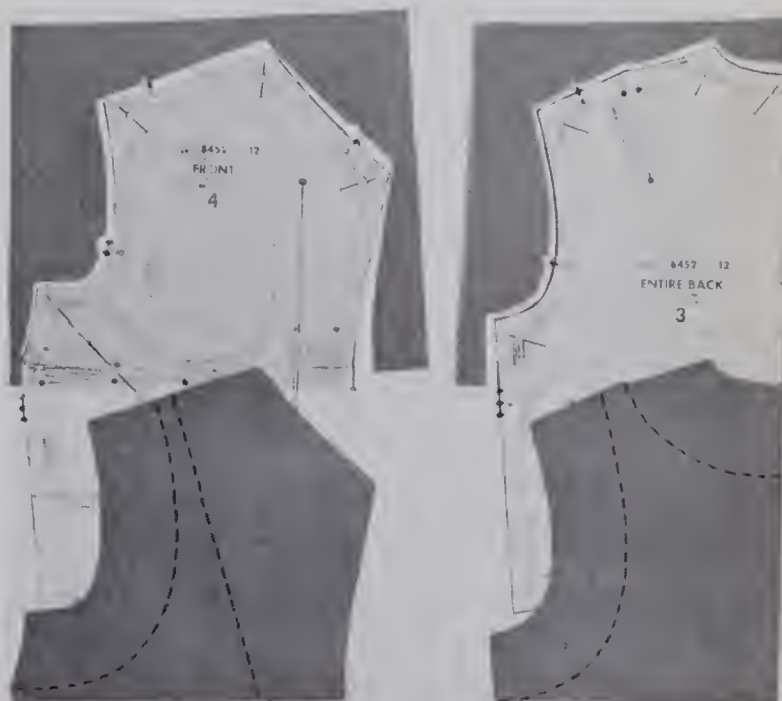
Cut the belt strip of the jumper fabric on the lengthwise grain (a) the length of the waist measure plus 6 inches to allow for attaching the buckle and for the overlap and (b) the width of the commercial belting plus 1 inch for the seam allowances.

Cut the commercial belting 2 inches shorter than the fabric belt strip.

WITH INTERFACING FABRIC

Cut the belt strip of the jumper fabric on the lengthwise grain (a) the length of the waist measure plus 6 inches to allow for attaching the buckle and for overlap and (b) twice the desired width plus 1 inch for seam allowances.

For a cut-in-one neck-and-opening facing





For a cut-in-one neck-and-armhole facing

Cut the interfacing on the lengthwise grain the desired finished width and 2 inches shorter than the fabric belt strip.

* * *

Cut waistline tape. Taping of the waistline seam will help to achieve and retain proper fit.

Determine the length of the tape or stay according to measurement.

1. Add 1 inch to your body waist measure to determine the size of the finished waistline. This added inch provides for comfort and smooth fit.

[Example: If your body waist measure is 25 inches, the finished waistline on your jumper should be 26 inches.]

2. Add an additional 1¼ inches to this length for seam allowances at the two ends. The length of your tape will then be 27¼ inches, or 2¼ inches more than your body waist measure.

[Example: 25 + 1 + 1¼ inches = 27¼ inches.]

Cut or tear the stay ½ inch wide and the determined length along the selvage of the fabric, or use ½-inch straight-woven tape or seam binding.

Transfer the Markings

Transfer construction markings from the pattern to the fabric (see page 346). Indicate the center front and center back of all pieces by a ⅛-inch snip at the edge. When plain fabric is used, identify and mark the wrong side of all pieces. When two pieces of a collar have been cut together, mark one piece as the under collar.

Assemble the Units

The units of the jumper will be (a) for the bodice: the front, back, facings, and, possibly, collar units; (b) for the skirt: the front and back units, possibly including pocket pieces; and (c) the belt unit. After the jumper is cut and marked, assemble the units.

Construction of a Jumper

Since a jumper or a slipover style of dress is really a simple blouse joined to a skirt, its construction consists of the making of the bodice, the making of the skirt, and the joining of the bodice and the skirt, usually at the waistline.

The same general procedure is followed in the making of the bodice as in the making of the Simple Blouse. The making of the skirt is very similar to the making of the Cotton Skirt. The bodice may have a neck opening in either the center front or the center back, and the skirt may have a trouser-type pocket inserted on the right side. There will also be variations in the details of some of the techniques. For example, the taping of the waistline seam is similar to the applying of the skirt band, and the hem will be prepared in the same way as on the skirt, but the upper edge, on heavy fabrics, may be taped instead of clean-finished.

Complete the Bodice Front Unit

The front unit of the bodice may or may not have a center-front seam. It should have one if there is a neck opening in the front.

Pin center seam as pattern is removed from fabric as on the Simple Blouse (page 401).

Staystitch bodice front as on the Simple Blouse (page 399), except for the staystitching on the lower edge of the bodice which is done in one or the other of the following ways:

- a. If the bodice is not to be gathered, staystitch $\frac{3}{8}$ inch from the edge, because the waistline seam will be $\frac{1}{2}$ inch wide.
- b. If the bodice is to be gathered, stitch a gathering line instead of staystitching $\frac{1}{2}$ inch from the edge on the seam line.

Stitch center seam in one or the other of the following ways:

- a. For an opening with a facing, leave the seam open above the marking.
- b. For an opening with a zipper, follow the directions given for the Simple Blouse (page 403).

Make darts, dart tucks, and pleats at the shoulder, underarm, and waistline, as on the Simple Blouse (pages 399 to 401).

Press front unit before it is joined to another unit, but when it is completed, lay it aside until the stitching on the back unit has been completed, so that the two may be pressed on one trip to the pressing board.

Complete the Bodice Back Unit

The bodice back unit is completed in the same way as the bodice front unit, as follows: (a) Pin the center seam; (b) staystitch the bodice sections; (c) stitch the center seam; and (d) make darts, dart tucks, and pleats.

Press both the front and the back units at this time by pressing the seams open and blocking the darts over a ham or cushion (page 303).

Fit the Bodice

Though it should be the ambition of every person who sews to "cut to fit," trying on the garment during its construction may be advisable.

Pin front and back units together at the shoulder and underarm, away from the seam line, with right sides together, notches matched, edges even, and ends of the seam lines keyed exactly at the neckline and armhole edges.

Machine-baste shoulder and underarm seams, leaving the left-side seam open below the notch for the zipper.

Try on bodice to check (a) the position of the fabric grain lines on the figure; (b) the location, length, and slope of the shoulder seams; (c) the neckline; (d) the location, size, and slant of the darts and pleats; and (e) the length and width of the bodice (page 354).

Alter bodice, referring to Chapter 14.

Join the Bodice Front and Back Units

Whether the front and back units are now permanently stitched at the shoulder or the side seams will depend upon the type of facing that your garment is to have. The application of the collar and facings will be easier if the machine basting is removed in the seam that is not permanently stitched.

* * *

FOR SEPARATE NECK-AND-SLEEVE OR NECK-AND-ARMHOLE FACINGS

Make shoulder seams by (a) stitching the seams, (b) underpressing the seams open, and (c) finishing the seams as on the Simple Blouse (page 406).

Remove basting from side seams, because these seams will be permanently stitched after the collar and facings are applied.

FOR A NECK-AND-OPENING FACING

Make shoulder seams by (a) stitching the seams, (b) underpressing the seams open, and (c) finishing the seams as on the Simple Blouse (page 406).

Remove basting from side seams, because these seams will be permanently stitched after the collar and facings are applied.

FOR A CUT-IN-ONE NECK-AND-ARMHOLE FACING

Make underarm seams by (a) stitching the seams, leaving the left-side seam open below the marking for the zipper opening; (b) underpressing the seams open; and (c) finishing the seams as on the Simple Blouse (page 406).



A

B

C

Complete the facing units.

Remove basting from shoulder seams, because these seams will be permanently stitched after the facing has been applied.

* * *

Block sleeve hems as on the Simple Blouse (page 411).

Complete the Collar Unit

If your dress has a collar, it will be made in the same way as on the Simple Blouse (pages 407 and 408).

Join the Collar to the Bodice

The collar is also attached to the bodice in the same way as it was to the Simple Blouse (page 409).

Complete the Facing Units

Armhole facings and the different types of neck facings are all completed in the same way before joining them to the bodice.

Staystitch facings of all types.

Staystitch the neck, shoulder, and armhole edges $\frac{1}{8}$ inch outside the seam line.

Staystitch the neck-opening edges, if off grain, $\frac{1}{8}$ inch outside the seam line.

Staystitch the inner edges $\frac{1}{4}$ inch from the edge.

Make facing seams, depending upon the type of facing.

* * *

FOR SEPARATE NECK-AND-SLEEVE OR NECK-AND-ARMHOLE FACINGS

Make the seams at the shoulder and at the center front or center back, if there is no neck opening, by (a) pinning the front and back facings together, (b) stitching the seams, (c) underpressing the seams open, and (d) trimming the seams to $\frac{1}{4}$ inch as in A.

FOR A CUT-IN-ONE NECK-AND-OPENING FACING

Make the seams at the shoulder and at the center front or center back, whichever has no opening, by (a) pinning the front and back facings together, (b) stitching the seams, (c) underpressing the seams open, and (d) trimming the seams to $\frac{1}{4}$ inch as in B. (See also page 449.)

FOR A CUT-IN-ONE NECK-AND-ARMHOLE FACING

Make the seams at the underarm and at the center front or center back, if there is no opening, by (a) pinning the front and back facings together, (b) stitching the seams, (c) underpressing the seams open, and (d) trimming the seams to $\frac{1}{4}$ inch as in C.

* * *

Clean-finish facings on the inner edges as on the Simple Blouse (page 409).

Join the Neck and Armhole Facings to the Bodice

The procedure for joining the facings to the bodice will depend upon the type of facing you are using. If the cap sleeve of your bodice is to be hemmed, follow the directions for hemming the sleeve and joining the underarm seam given in the Simple Blouse (page 411).

* * *

FOR SEPARATE NECK-AND-SLEEVE OR NECK-AND-ARMHOLE FACINGS

For the jumper which has no neck opening and for which the neck-and-sleeve or neck-and-armhole facings are cut separately, join the facings to the bodice, and complete the neck facing only, as on the Simple Blouse (page 410).

FOR SEPARATE CUT-IN-ONE NECK-AND-OPENING AND SLEEVE-OR-ARMHOLE FACINGS

Attach sleeve-or-armhole facing to bodice, and finish the armhole seam as on the Simple Blouse (pages 410 and 411).

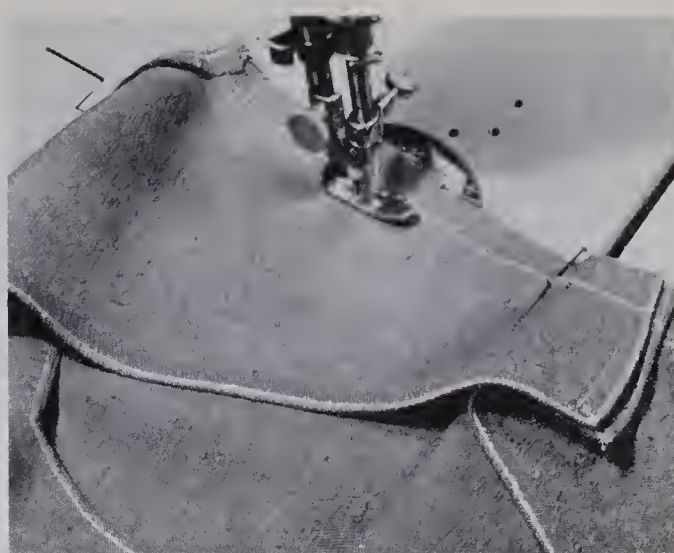
Attach neck-and-opening facing to bodice at neck edge, and finish the neckline seam as on the Simple Blouse (page 410).

Attach neck-and-opening facing to bodice at opening edges on one edge of the opening from the facing side and the other edge of the opening from the bodice side.

Turn the facing to the right side of the bodice, opening edges even, making the turn precisely on the seam line at the neck edge.

Pin the termination markings which indicate the lower end of the opening on the facing and on the bodice, keying them exactly. The stitching of the center seam ended at this point, and the new stitching will also end at this point.

Stitch the facing to the bodice along one edge of the opening from the neckline down the length of the opening, turning the other half of the bodice out of the way by folding it down at the termination point and ending the stitching exactly at the point of pinning. Remove the pin, and secure the stitching.



Attach neck-and-opening facing to bodice at opening edges.

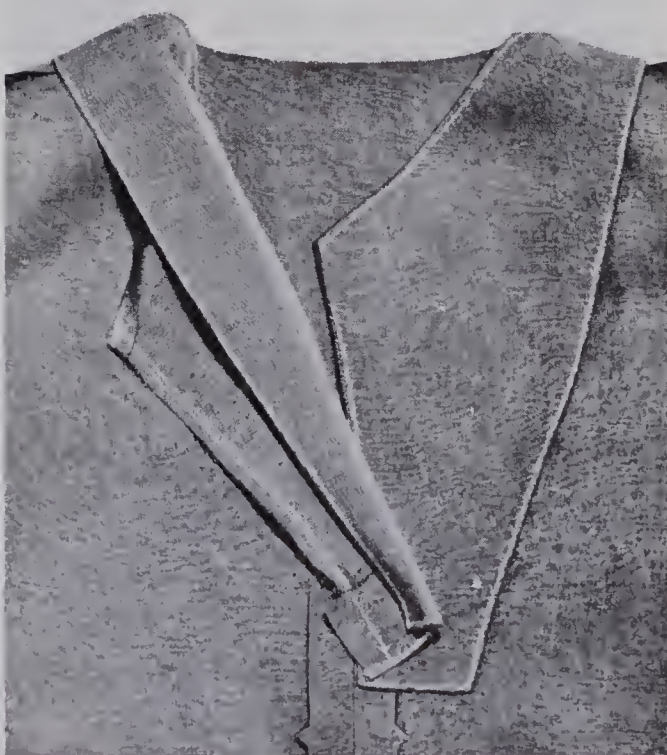
Stitch the facing to the bodice along the other edge of the opening, reversing the position of the bodice.

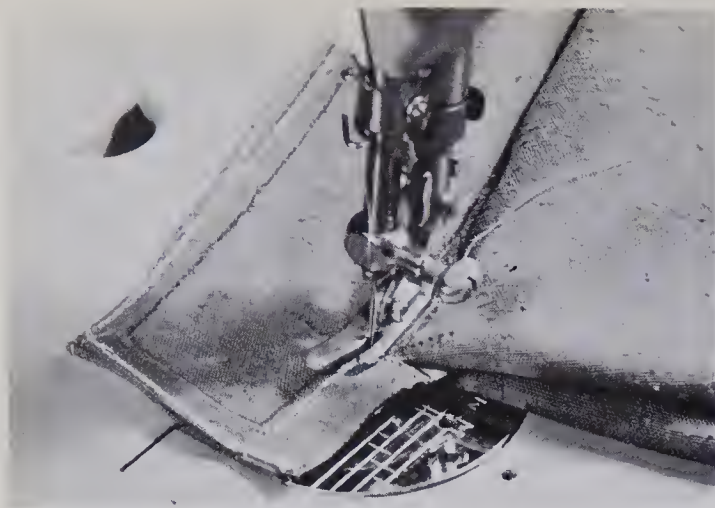
Finish seams at opening edges so that the facing will turn back sharply and lie flat on the bodice.

Trim the seams to reduce bulk in the seam line.

1. Cut off the corners at the neck edge close to the stitching.

Finish seams at opening edges.





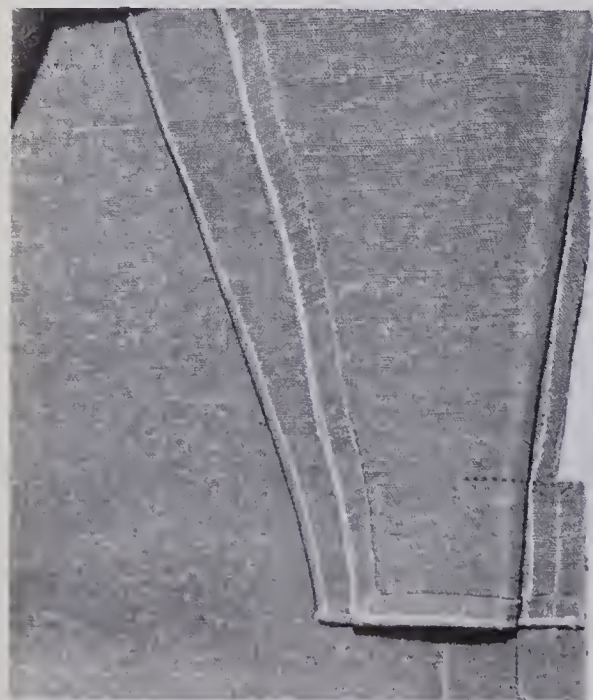
Make center seam of facing.

2. Trim away the triangles that remain on the neck-edge seam allowances.
3. Clip the seam allowances at the lower end of the opening to $\frac{1}{4}$ inch from the line of stitching.
4. Trim the seam to $\frac{1}{4}$ inch, or grade it, depending upon the fabric, from the lower end of the opening to the neckline.

Understitch the opening edges, in the same way as on the neck edge, by stitching from the facing side, beginning and ending 1 inch from each end of the opening.

Make center seam of facing by (a) stitching from the lower end of the opening, which is the end of the stitching of the bodice seam, to the lower edge of the facing, keeping the edges even and the blouse turned up out of the way, and (b) underpressing the seam open.

Complete neck-and-opening facing.



Complete neck-and-opening facing, turning the facing to the wrong side of the blouse to anchor in position. At the center seam, stitch one seam allowance of the bodice to the corresponding seam allowance of the facing from the lower end of the opening to the lower edge of the facing, with edges even. At the shoulder seams, stitch either by machine or by hand as on the Simple Blouse (page 410).

FOR A CUT-IN-ONE NECK-AND-ARMHOLE FACING

Place facing on bodice, with right sides together, notches matched, edges even, and underarm seams keyed exactly. Pin as necessary. Place pins perpendicular to the edge, with heads out.

Attach facing to bodice at neck and armhole edges, leaving shoulder edges free.

Stitch the facing to the bodice at the neckline on the seam line, shortening the stitch for 1 inch on each side of the point in a square or scalloped neckline to prevent raveling when the corner is slashed.

Reinforce the corners on loosely woven fabrics for 1 inch on each side of the point with a second row of short stitches directly on top of the first.

Stitch the facing to the bodice around the armhole on the seam line, with a continuous line of stitching, using a long stitch for 3 inches of machine basting at each end of the seam. For a continuous stitching, begin at the shoulder edge, and (a) baste-stitch for 3 inches; (b) lock-stitch the thread; (c) change to a regular stitch, and stitch around the armhole to a point 3 inches from the other shoulder edges; (d) again lock-stitch the thread; and (e) change to a long stitch, and baste-stitch to the shoulder edge.

Underpress the seam open where it will not be possible to understitch (a) the armhole seams for the distance of the basting and (b) the neckline seam for 3 or 4 inches below the shoulder on a rounded neckline or from the shoulder edge to the corner on a square neckline.

Finish seams at neck and armhole edges so that the facing will turn back sharply and lie flat on the bodice.

Trim the seam to $\frac{1}{4}$ inch along the entire neck



For a cut-in-one neck-and-armhole facing

edge and the part of the armhole that was permanently stitched. Slash corners to within a few threads of the seam stitching. Clip curves to the seam line.

Understitch the seam on the part of the armhole seam that was permanently stitched as in A (below) and on as much as possible of the neckline seam as in B. (See Simple Blouse on page 410.)

Understitch the seam.



A



B



Join front and back units at shoulder.

* * *

Complete the Bodice

The procedure for completing the bodice varies according to the type of facing being used.

* * *

FOR SEPARATE NECK-AND-SLEEVE OR NECK-AND-ARMHOLE FACINGS

Join front and back units at underarm as on the Simple Blouse (page 411). For cut-on sleeve, reinforce seams at underarm curve as on the Jacket (page 516).

Complete armhole facings by anchoring the facings to the bodice at the shoulder and underarm seams by machine or by hand, as on the Simple Blouse (page 411).

FOR A NECK-AND-OPENING FACING

Join front and back units at underarm as on the Simple Blouse (page 411). For a cut-on sleeve, reinforce seams at underarm curve as on the Jacket (page 516).

Complete armhole facings by anchoring the facing to the bodice at the shoulder and underarm seams by machine or by hand, as on the Simple Blouse (page 411).

FOR A CUT-IN-ONE NECK-AND-ARMHOLE FACING

Join front and back units at shoulder with a continuous seam through the facing and the bodice.

Finish armhole edges.



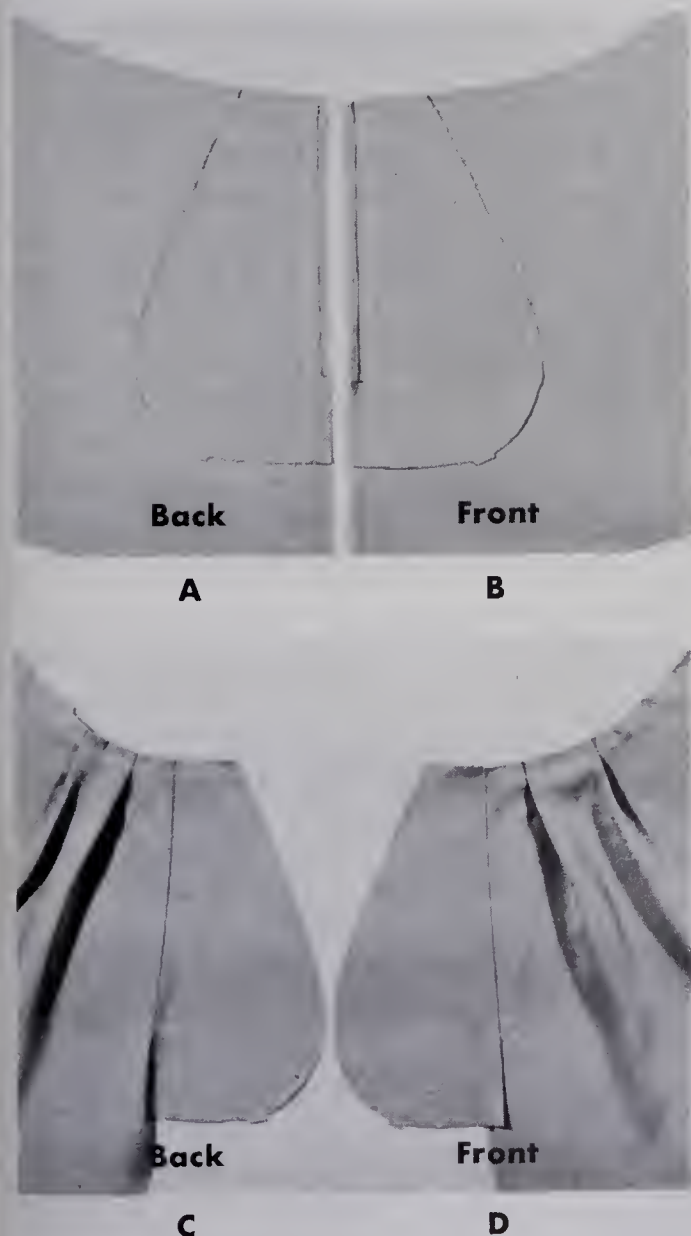
Remove the armhole basting, clipping the basting stitch farthest from the shoulder seam.

Turn the facing to the inside of the bodice, and press.

Pin the shoulder seam of the bodice and the facing, right sides together, turning the armhole seam allowances out. Keep the edges even and the neckline seams keyed exactly.

Make the shoulder seam by (a) stitching a continuous line of stitching through the bodice and the facing, (b) underpressing the seam open, and (c) trimming the seam of the facing only to $\frac{1}{4}$ inch. Distribute the ease on the back shoulder.

Attach pocket piece to skirt.



Finish armhole edges by (a) turning the facing to the wrong side of the bodice, (b) repressing the armhole along the original fold line, (c) pinning the armhole edges of the bodice and the facing together, and (d) slip-stitching (page 277).

Complete facing by anchoring the facing to the bodice at the center front, center back, and underarm seams by machine or by hand, as on the Simple Blouse (page 411).

* * *

Press the Bodice

The front, back, and facing units were underpressed as completed, but the whole bodice should now be given a careful top pressing before it is joined to the skirt. During this top pressing be careful not to spoil the shape that you blocked into the darts. Use a pressing cloth over fabrics that would be marred if the iron were placed directly on them.

Complete the Skirt Front Unit

The skirt front unit of the jumper will be made like the Cotton Skirt, except for the joining of the pocket.

Pin center seam as on the Cotton Skirt (page 418).

Staystitch skirt as on the Cotton Skirt (pages 418 and 419).

Staystitch pocket pieces as on the skirt on the corresponding edges.

Stitch center seam from lower edge to waistline edge.

Attach pocket piece to skirt in making trouser-type pocket. One pocket piece will be attached to the front unit as in B. The other pocket piece will be attached to the back unit as in A, and the pocket completed after the front and back units of the skirt have been joined.

Place the pocket piece on the skirt, with right sides together, notches matched, waistline edges even, and the termination markings which indicate the lower end of the pocket opening on the pocket and on the facing keyed exactly.

Pin the pocket piece to the skirt, placing pins perpendicular to the edge, with one pin exactly on the termination marking.

Stitch the pocket piece to the skirt from the termination marking up to the waistline edge.

Clip the seam allowance of the pocket piece at the termination marking to $\frac{1}{4}$ inch from the stitching.

Trim the seam allowance on the pocket piece to $\frac{1}{4}$ inch, from the clip to the waistline edge.

Understitch the pocket opening edge as in D on page 457 from $\frac{1}{2}$ inch above the lower end of the pocket opening to the waistline edge as on the Simple Blouse (page 410).

Make darts or pleats, following the directions for darts in the Simple Blouse (page 399) or for pleats in the Cotton Skirt (page 419).

Press front unit when the back unit has been stitched.

Complete the Skirt Back Unit

The skirt back unit is completed in the same way as the skirt front unit, except that there is no understitching on the edge of the pocket opening as in C on page 457: (a) Pin the center seam; (b) staystitch the skirt and pocket piece; (c) stitch the center seam; (d) attach pocket pieces as in A on page 457; and (e) make darts or pleats.

Press both the front and the back units at this time by pressing the seams open and blocking the darts over a ham or cushion. Turn pocket piece toward skirt front, wrong sides together, and press fold line. Press open the seam which joins the pocket piece to the skirt back.

Fit the Skirt

If you are uncertain of the fit of your skirt, it is advisable to try it on before stitching it permanently. For this fitting the units will be machine-basted together, and the skirt will be attached to a tape.

Pin front and back units together, away from the seam line, with right sides together, notches matched, side edges even, and lower ends of pocket or zipper opening keyed exactly and held in place with a pin on the seam line.

Machine-baste side seams for the fitting.

Baste the side seams (a) on the left side, from the lower edge of the skirt to the lower end of the zipper opening, and (b) on the right side, if you do not have a pocket, from the lower edge of the skirt to the waistline or, if you have a pocket, from the lower edge of the skirt to the lower end of the pocket opening, folding the pocket pieces out of the way.

Baste the pocket pieces in position, turning the pocket sections to the front of the skirt and

Tape waistline.





Join pocket pieces.

machine-basting along the stayline at the waistline edge of the skirt.

Tape waistline by attaching the skirt to either lightweight straight—not bias—cotton tape, seam binding, or a selvage strip of jumper fabric $\frac{1}{2}$ inch wide.

Place the tape on the skirt along the upper edge of the wrong side so that the stitching of the waistline seam will be close to the lower edge.

Pin the skirt to the tape, locating the center front, center back, right-side seam line, and left-side seam line of the skirt on the tape the way you did when you put the band on the Cotton Skirt (pages 420 to 422).

Adjust the fullness, and pin as necessary.

Machine-baste the tape to the skirt a few threads outside the waistline seam, stitching from the skirt side if there is much fullness.

Try on skirt to check (a) the position of grain lines on the figure; (b) the position of the seams; (c) the location, size, and slant of the darts and pleats; (d) the distribution of the ease of the skirt on the tape; and (e) the size of the hipline and the waistline. Refer to the "Standards of Fit" on page 355.

Alter skirt, referring to Chapter 14.

Join the Skirt Front and Back Units

The joining of the front and back units of the skirt will be done in two steps: First, the front and back of the skirt itself will be joined, and, second, the pocket pieces will be joined.

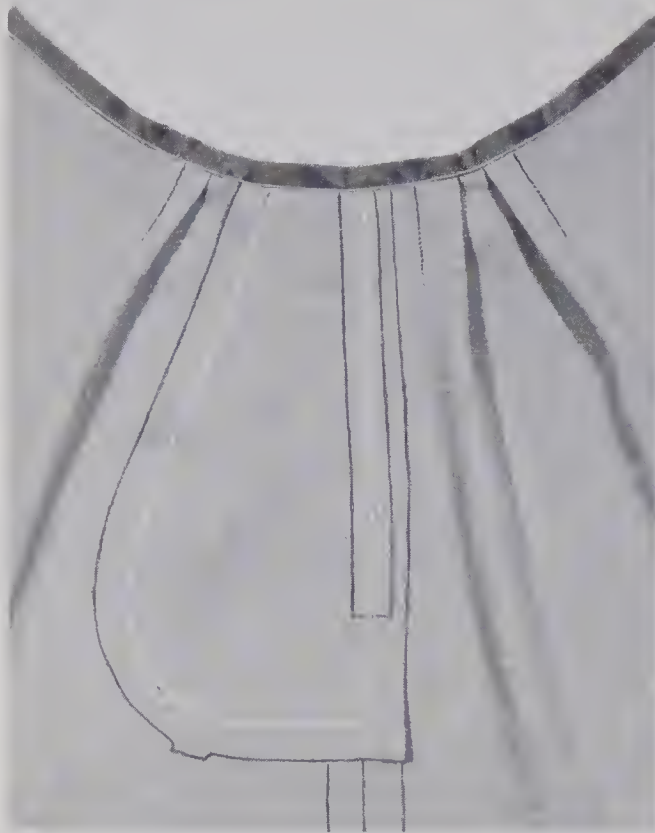
Stitch side seams of the skirt permanently, on the line of machine basting, and secure the ends of the stitching. Make sure the line of stitching for the side seam meets exactly the stitching which joins the pocket sections to the skirt.

Join pocket pieces after removing the machine basting which has been holding the pocket pieces to the top of the skirt.

Pin the pocket pieces together, notches matched, edges even. Place one pin at the lower end of the pocket opening, exactly at the point where the seams which join the pocket pieces to the skirt end and perpendicular to the edge. Place as many additional pins around the pocket edge as may be needed.

Stitch the pocket pieces together to form the pocket.

1. Fold the skirt out of the way by turning it under at the lower end of the pocket opening.
2. Lower the needle in the last stitch of the seam which joins the pocket piece to the skirt.



Machine-baste pocket to top of skirt front.

3. Remove the pin, and stitch around the pocket to the waistline edge. Press. (See page 296.)

Machine-baste pocket to top of skirt front on the stayline, re-stitching the waistline tape at the same time.

Underpress side seams open (a) on the left side, below the zipper opening, and (b) on the right side, below the pocket opening if there is a pocket or the entire length of the seam if there is no pocket. Underpress the seam—open—which joins the pocket piece to the back of the skirt.

Finish seams as on the bodice.

Press the Skirt

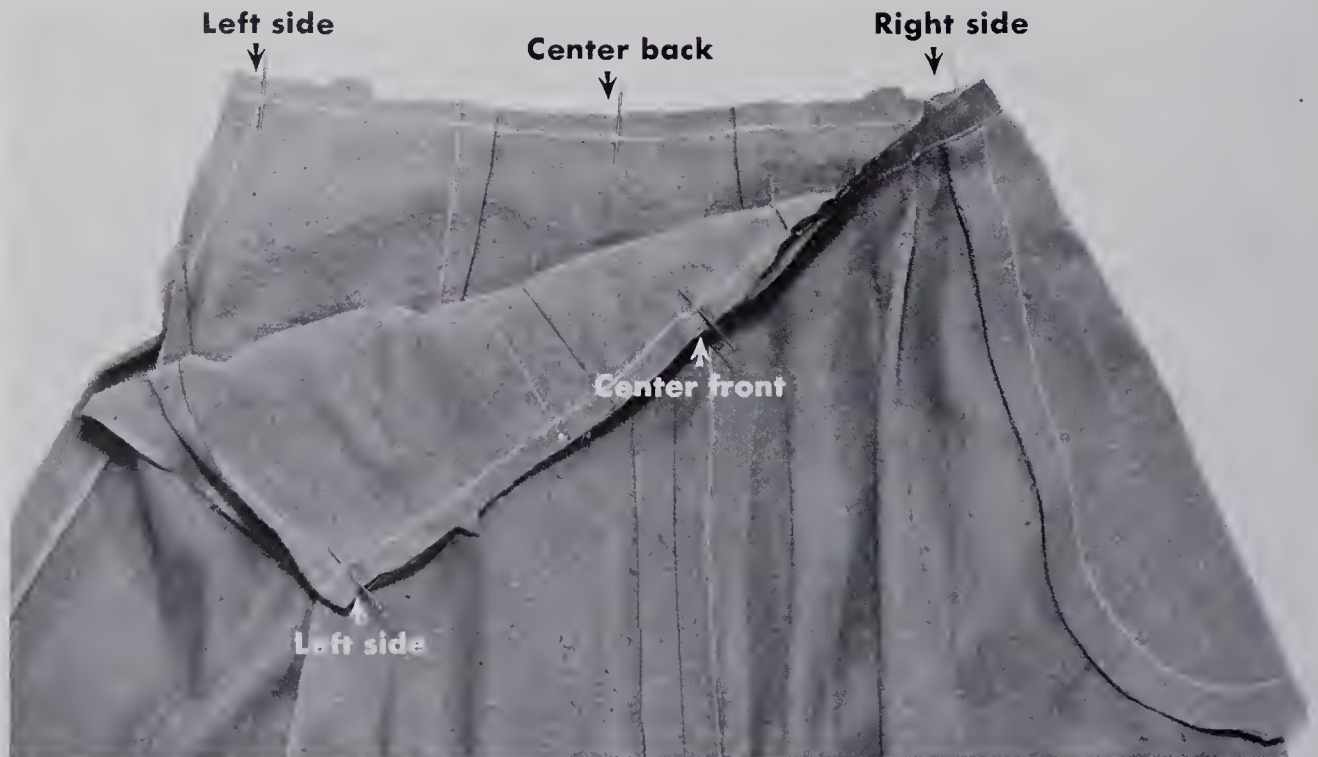
Complete any underpressing that may be needed, and top-press. (See Chapter 11.) Press the darts over a ham or cushion. (See page 297.)

Fit the Jumper

In preparation for the fitting, the bodice and skirt must be joined. This should be the final fitting of your jumper.

Pin bodice and skirt together, after turning the skirt wrong side out over the bodice.

Pin bodice and skirt together.



Place the skirt on the bodice, with waistline edges even. Key the center fronts, center backs, and the side seams of bodice and skirt, and pin at each of these points, placing the pins at the seam line and perpendicular to it with the heads out. If there are waistline darts or pleats in both bodice and skirt, these should also be keyed.

Ease or gather the bodice to the skirt, according to the markings, and pin as may be needed.

Machine-baste waistline seam from the tape side on the seam line.

Try on jumper to check (a) the waistline for size and for location on the figure and (b) the location of the fasteners. Re-check the fit of the bodice and skirt.

Alter jumper, referring to Chapter 14.

Level lower edge of jumper, following the directions for the Cotton Skirt (page 428).

Join the Bodice and the Skirt

You have already joined the bodice and skirt with machine basting for the fitting. When the fitting has been completed, the bodice and skirt are ready to be joined permanently.

Stitch waistline seam with permanent stitching. If the waistline seam is slanted at each end, it will prevent puckering when the zipper is inserted.

Slant the stitching at the opening edge on the front, beginning the stitching $\frac{1}{8}$ inch from the waistline edge and slanting the stitching to the seam line at the point of the underarm seam.

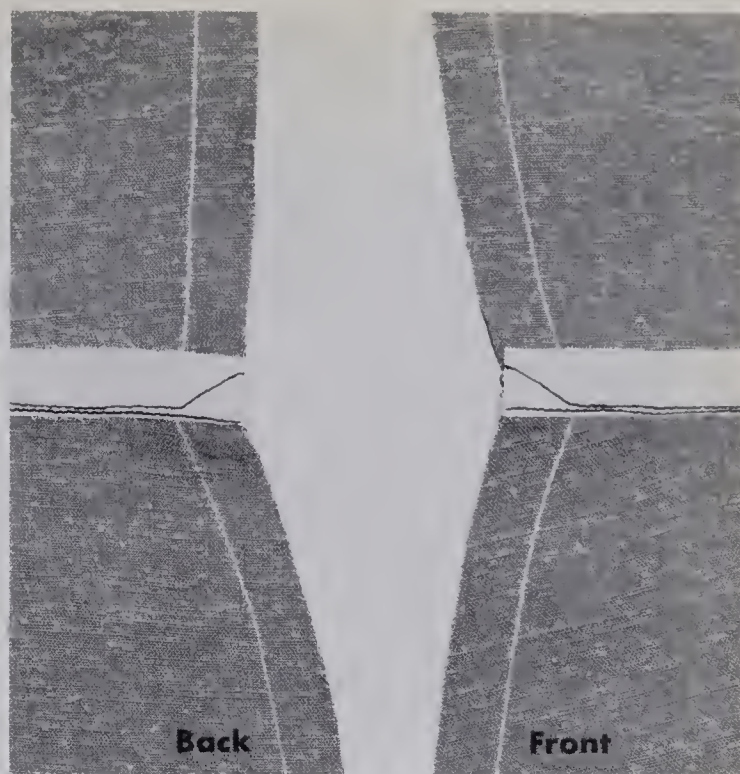
Stitch the seam on the seam line from the front-underarm seam line to the back-underarm seam line.

Slant the stitching at the opening edge on the back to correspond to the slant at the opening edge on the front.

Underpress waistline seam, turning seam toward bodice, before applying zipper.

Apply the Dress Zipper

Use a dress zipper that is closed at both ends in a weight that is suited to your fabric. A dress zipper is inserted in a way similar to a skirt zipper. (See illustrations on pages 462 and 463.)



Stitch waistline seam.

Prepare dress for zipper application as may be necessary.

Check the length of the dress opening by laying the zipper along the seam line of the opening. For ease in operating the zipper, the opening should be $\frac{1}{4}$ inch longer than the chain part of the zipper. Lengthen or shorten the opening if the opening as stitched is not the correct length for your zipper.

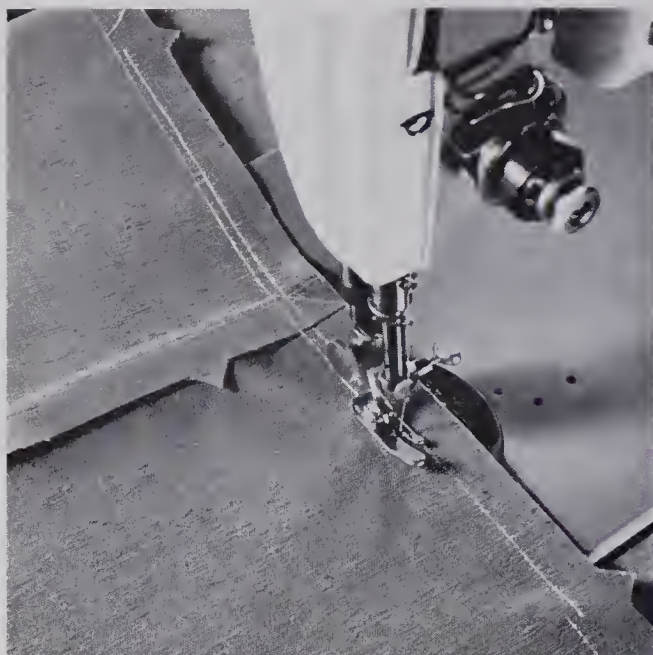
Machine-baste the dress opening on the seam line, beginning and ending on the permanent stitching of the side seam.

Underpress the seam open over a ham or cushion to retain the curve of the hipline.

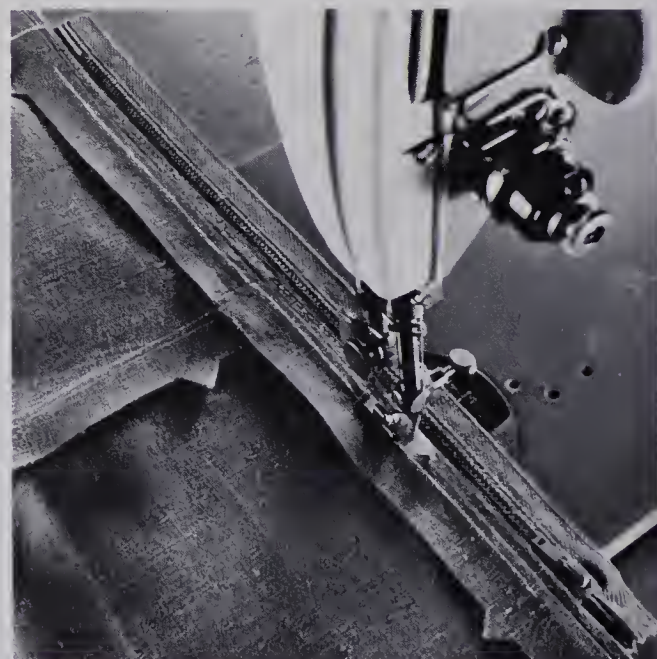
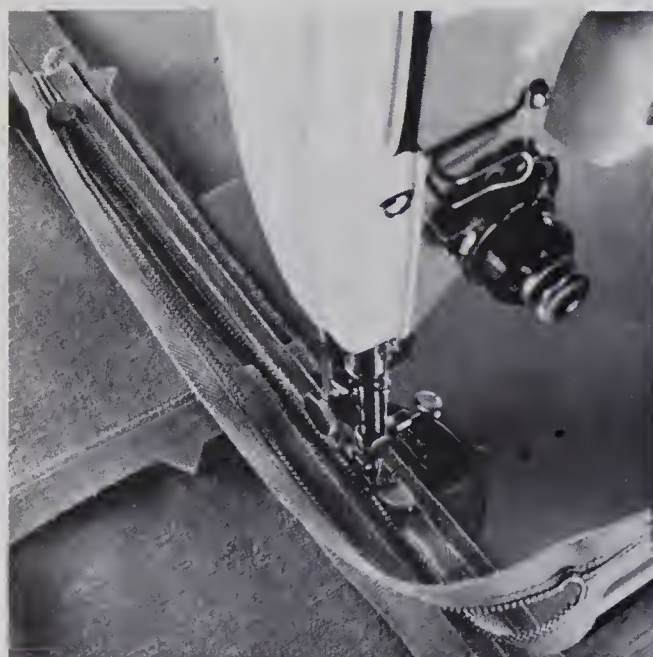
Add seam binding to the front seam allowance of the opening (a) if the seam allowance is less than $\frac{5}{8}$ inch, (b) if the fabric ravel badly, or (c) if a wide overlap is desired as on the Cotton Skirt (pages 423 and 424).

Insert zipper in the dress by a series of three stitchings in the same way as for inserting the zipper in the skirt, using the zipper foot. The only difference is that the last stitching extends across both ends of the opening. Some zippers have a guide line as an aid in stitching in a straight line.

APPLY THE
(For full directions,



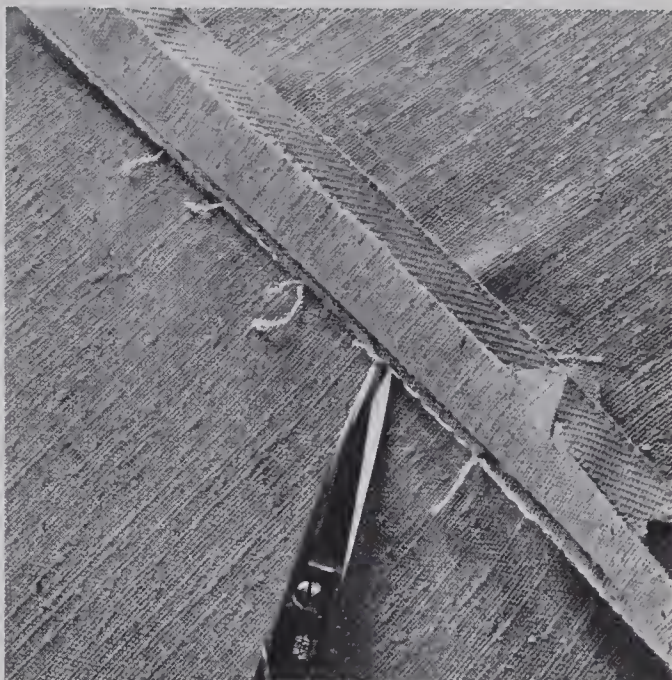
Machine-baste the dress opening (left), and add seam binding to the front seam allowance (right).



Make a first stitching to attach the zipper tape in correct position to the back seam allowance only (left), and make a second stitching to top-stitch the back seam allowance of the dress to the zipper tape along the underlapping edge of the opening (right).

DRESS ZIPPER

(see pages 461 and 464.)



Make a third stitching to attach the zipper to the dress front along the overlapping edge of the opening (left), and remove basting (right).

Top-press zipper application.



All photos courtesy Talon Educational Service

Make a first stitching to attach the zipper tape in correct position to the BACK seam allowance only. This stitching will be through the tape and the seam allowance and will not show on the right side of the dress.

1. Attach the zipper foot, and adjust it to the right of the needle.
2. Open the zipper full length.
3. Fold the dress on the seam line, with right sides together—the front of the dress on top and the seam allowance of the back only extending.
4. Place the zipper, face down, on the BACK seam allowance of the dress, with the points of the zipper teeth at the seam line and the bottom stop of the zipper at the lower end of the opening. The top of the chain should be $\frac{1}{4}$ inch from the upper end of the opening. If a more deeply covered zipper is desired, hold the points of the teeth slightly—not more than $\frac{1}{8}$ inch—away from the seam line. This will also result in a slightly wider overlap.
5. Stitch the zipper tape to the BACK seam allowance only, from the lower end to the upper end of the tape.

Make a second stitching to top-stitch the BACK seam allowance of the dress to the zipper tape along the underlapping edge of the opening. This stitching will be through the folded seam allowance of the dress and the tape and will show on the right side of the dress after the seam basting is removed.

1. Adjust the zipper foot to the left of the needle.
2. Close the zipper and turn it face up, with the dress still folded on the seam line.
3. Smooth back the seam allowance that has been stitched to the zipper tape, making a fold that will lie close to the chain of the zipper.
4. Top-stitch the fold of the seam allowance to the zipper tape, beginning the stitching at the lower end of the tape and continuing to the upper end. Keep the stitching close to the edge of the fold.

Make a third stitching to attach the zipper to the dress front along the overlapping edge of the opening. This stitching will be through the tape,

the FRONT seam allowance, and the front of the dress fabric, and will show on the right side of the dress.

1. Spread the dress out flat, wrong side up.
2. Turn the zipper face down, flat on the seam. The tape that has not been stitched will lie on the front seam allowance, and there will be a small pleat in the back seam allowance at the lower end of the opening.
3. Set the needle down in the middle of the tape that was stitched to the back seam allowance, $\frac{1}{8}$ inch below the lower end of the zipper chain.
4. Stitch across the lower end of the zipper chain, up along the chain in the middle of the tape, or following the guide line, and across the upper end, keeping the zipper flat on the dress. The location of this stitching determines the width of the overlap and may be varied by preference or for different fabrics. The stitching, however, cannot be straight all the way to the upper end of the tape unless it is at least $\frac{1}{8}$ inch from the chain.
5. Secure the stitching at each end by drawing the top thread through to the underside and tying.

Press zipper application from the wrong side of the jumper over a ham or cushion if the hipline is curved. Remove the basting from the WRONG side, clipping the stitching every few inches.

Top-press zipper application from the right side.

Hem the Jumper

If you did not check the hem when you fit the jumper after joining the bodice and skirt, try on the jumper again to decide the length that will be most becoming to you, whether or not the lower edge of the skirt will need leveling, and the width of the hem. Review the standards on page 355 that will help you in making these decisions. Level the skirt and turn and block the hem as on the Cotton Skirt (page 428). If your jumper has pleats, refer to the directions for hemming pleats on page 433. Finish the hem, according to the fabric.



Grade seams inside hem.

* * *

ON LIGHTWEIGHT FABRICS

Follow the directions for the Cotton Skirt (page 429).

ON HEAVY FABRICS

Grade seams inside hem by trimming the seam allowances to $\frac{1}{4}$ inch on that part of the hem which is turned up. Cut off only the corners of the seam allowance on the skirt side of the hem at the fold line.

Staystitch cut edge of hem in one or the other of the following ways:

Apply seam binding to cut edge of hem.

- a. If all fullness has been shrunk out, staystitch $\frac{1}{4}$ inch from the edge.
- b. If further fullness must be eased in, staystitch plus $\frac{1}{4}$ inch from the edge as on the Cotton Skirt (page 429). Remember that the greatest amount of ease is stitched in where the fabric is most off grain.

Apply seam binding to cut edge of hem to prevent raveling.

1. Shrink and block the seam binding, curving it on the board or over a ham so that one edge is slightly longer than the other (page 301).
2. With the hem lying flat on the table, lay the seam binding over the top edge of the hem, with the longer edge of the tape along the stayline.
3. Pin the seam binding to the hem, placing the pins so that they may be removed easily when stitching. Be careful not to stretch the blocked edge of the hem. A card slipped between the hem and the skirt will prevent pinning through to the right side of the skirt.
4. Stitch the seam binding to the hem, stitching close to the lower edge of the binding.

Attach hem to skirt in one or the other of the following ways:

- a. By hand, pick-stitching the cut edge of the hem to the skirt along the line of stitching (pages 271, 276, and 278).





With commercial belting

b. By machine, attaching the edge of the tape with invisible machine hemming (page 260).

Underpress hem in the direction of the grain (a) to sharpen the fold line, (b) to hide the hemming stitches by sinking them into the fabric, and (c) to smooth the tape. Avoid heavy pressure that will mark the right side of the fabric along the upper edge of the hem. Little or no top pressing is needed on a hem. Top pressing will mark the right side, especially if the fabric is heavy.

* * *

Make the Belt

The foundation for the belt may be commercial belting, grosgrain ribbon, canvas, or other interfacing fabric. It should be the finished width of the belt and 2 inches shorter than the strip of the jumper fabric.

If you want a pointed end on the belt, draw and cut a point on the foundation at the right-hand end from $\frac{1}{2}$ to $\frac{3}{4}$ of an inch long, making sure the point is in the center of the belt.

* * *

WITH COMMERCIAL BELTING

Block belt fabric over foundation as in A on a flat pressing board.

Lay the foundation on the belt on the wrong side, centering it so that there is a $\frac{1}{2}$ -inch margin at each side and at the pointed end.

Fold the lengthwise edges of the belt fabric over the foundation $\frac{1}{2}$ inch, and crease the folds with the iron.

Fold the shaped end over the shaped end of the foundation, and press.

Remove the foundation, trim off the excess at the point, being careful not to cut the folds, and re-press the fold lines.

Complete belt by attaching the fabric to the foundation as in B.

Place the belt on the foundation, right side up, so that the shaped ends match and the long edges are even. Pin as necessary. The belt will be unlined for 2 inches at the straight end to allow for attaching the buckle.

Stitch around the belt, keeping the stitching close to the edge.

Attach buckle to the straight end of the belt as in C.

Punch a hole in the unlined end of the belt where the foundation begins, using a stiletto or a punch.

Place the buckle on the belt on the unlined end.

1. Insert the prong through the hole.
2. Turn $\frac{1}{2}$ inch of the end of the belt to the wrong side.
3. Turn the end back from the buckle as far as it will go.
4. Stitch the end to the belt, either by hand or machine, securing the stitching at each end.

Make eyelets in the shaped end of the belt (page 283).

WITH INTERFACING FABRIC

Fold belt fabric in half lengthwise with right sides out, and press a crease.

Stitch interfacing to belt fabric as in A. First, open the fold and lay the interfacing on the wrong side of the belt fabric, with one edge along the fold. Then stitch $\frac{1}{8}$ inch from this edge and across the straight end of the interfacing $\frac{1}{8}$ inch from the edge.

Complete belt as in B. Fold the belt fabric lengthwise, right sides together.

Make a seam, stitching through the two thicknesses of the belt fabric along the edge of the foundation, being careful not to catch the foundation in the stitching. Leave the straight end open to permit turning the belt.

Stitch the point a second time, very close to the first stitching.

Press the seam open.

Trim the seam to $\frac{1}{4}$ inch.

Turn the belt right side out, and press.

Top-stitch around the edge, if desired.

Attach buckle as in C, following the directions for belt with commercial belting on page 466.

* * *

Apply the Fasteners

The only fasteners needed on this type of dress are belt carriers and a fastener at the top of the neck opening.

Make belt carriers at the side seams of the jumper to keep the belt in place over the waistline seam. The loops should be placed so that the belt is centered over the waistline seam. The loop at the left side is on the back edge of the zipper opening. Instructions for making the loops are given on pages 281 and 282.

Apply fasteners for neck opening, using either a small button and a thread loop or a hook and eye.

* * *

FOR A THREAD LOOP AND SHANK BUTTON

Make a loop on the right-hand side of the neck opening (page 281). Sew a button on the left-hand side of the neck opening (pages 278 and 279).

FOR A HOOK AND EYE

Sew a hook on the right-hand side of the neck opening (page 280). Sew an eye on the left-hand side of the neck opening, following the directions for "Rounded Eye" on pages 280 and 282.

* * *

Press the Jumper

No garment is truly finished until it has been given a final pressing. Underpressing on the wrong side along the line of stitching, blocking shape into curved areas, and shrinking out excess ease were done during the construction of your jumper. Now careful top pressing is the last step in following the rule of "press as you sew."

For instructions on pressing a completed garment, see page 287.

ADVANCED DRESSES

To add to your knowledge of garment construction, you may wish to make an advanced dress. The style may be more complicated than you have worked with thus far, the fabric may be more difficult to handle, or the techniques may be new.

Your selection of fabric should depend in part upon the skill you have developed while making other garments. If you have been able to make

With interfacing fabric



your other projects with ease, you may choose from among the fabrics which are more difficult to handle. These are the rayons, acetates, silks, woolens, the new fibers, and the blends. For the special problems involved in using these fabrics, refer to Chapter 12. Interfacing may or may not be used for the collar, cuffs, and opening edges, depending upon the fabric you have chosen.

The procedures preliminary to the sewing and the unit-by-unit construction of your dress will be similar to those for the Jumper or Slipover Dress. Planning should include a careful study of the guide sheet, because you will want to consult it for specific directions pertaining to your particular pattern.

Some of the more difficult techniques that are frequently included in advanced dresses are as follows:

1. Applying an interfacing to a neck and bodice opening
2. Applying a facing to a neck and bodice opening, including a cut-on collar
3. Applying a cuff with a flat-felled seam
4. Making and setting in a sleeve
5. Cushioning the top of a sleeve

Applying an Interfacing to a Neck and Bodice Opening

Interfacing is often desirable on neck and opening edges. The type of interfacing will be determined by the type of dress fabric. Types of interfacing are discussed on pages 320 and 324.

The bodice may have no neck opening, or the opening may be in either the front or the back. The facings for the opening may be cut in one piece with the bodice front or back as a cut-on facing, or they may be cut as separate pieces to be applied.

Cut the Interfacing

If interfacing is used and there are no pattern pieces for it, use the patterns for the facing. Lay them on grain that is identical with that of the corresponding pieces of outer fabric. If there is a seam at the center front or center back that is on grain, lay the center-front or center-back seam

line of the pattern on a fold of the interfacing. Interfacing for the back of the neck may not be necessary if the dress has a collar. If alterations have been made in the outer fabric, make identical alterations in the interfacings. Cut the interfacings $\frac{1}{2}$ inch narrower than the facing along the inner edges.

Join the Interfacing to the Bodice

The procedure for applying the interfacing will depend upon whether or not the bodice has an opening and whether the opening has a cut-on facing or an applied facing. The interfacing will be applied in the same way regardless of the location of the opening.

A dress with a collar may have either an applied or a cut-on facing. A dress with a cut-on collar has an applied facing. A dress with no collar may have either an applied or a cut-on facing and requires interfacing on both the front and the back. A dress with no neck opening or with a zipper opening has interfacing at the neckline only.

* * *

FOR A DRESS WITH A CUT-ON FACING FOR THE OPENING, WITH OR WITHOUT A COLLAR

Press fold lines for facings as on the Shirt (page 484).

Machine-baste markings for buttonholes, buttons, pockets, etc., to transfer them to the right side of the fabric (page 347). This basting will be removed after the buttonholes have been made and the buttons sewed on.

Attach interfacing to outer fabric with the staystitching on the front as in A and on the back as in D.

Place the interfacing on the bodice, on the wrong side, in one or the other of the following ways:

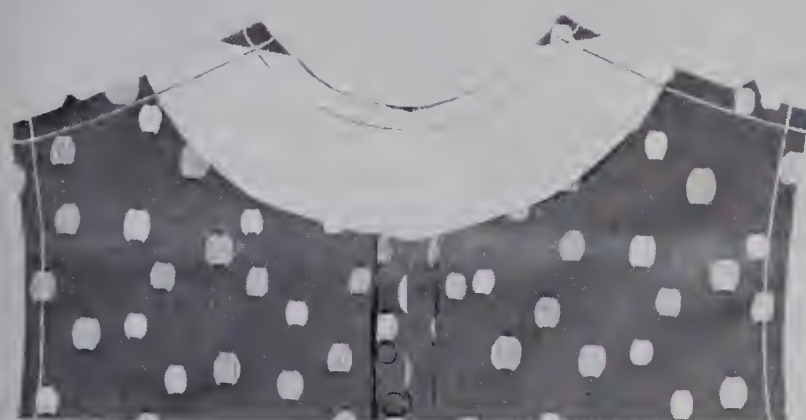
- a. ***On the unit with an opening***, place with the straight edge of the interfacing along the fold line, but not extending over it, and with the neck and lower edges even. Pin.



A

B

C



D

Attach interfacing to outer fabric.

b. On the unit without an opening, place along the neck edge. Pin.

Cut off the corners of the interfacing just to the seam line at the neck and lower front edge.

Machine-baste the interfacing to the bodice along the fold line, stitching close to the fold. This basting will be removed after the buttonholes are completed and the buttons sewed on.

Staystitch the interfacing to the bodice, directionally, as in A, on the neck and shoulder edges, $\frac{1}{8}$ inch outside the seam line, extending staystitching on the bodice for full length of shoulder.

FOR A DRESS WITH AN APPLIED FACING FOR THE OPENING, WITH OR WITHOUT A COLLAR

Machine-baste markings for buttonholes, buttons, pockets, etc., to transfer them to the right side of the fabric (page 347). This basting will be removed after the buttonholes have been made and the buttons sewed on.

Attach interfacing to outer fabric with the staystitching on the front as in B or C and on the back as in D.

Place the interfacing on the bodice on the wrong side, notches matched and edges even, and pin.

Cut off the corners of the interfacing just to the seam line at the neck and lower front edges, and if the collar is cut on, at the points of the collar.

Staystitch the interfacing to the bodice, directionally, on the neck, opening, and shoulder edges $\frac{1}{8}$ inch outside the seam line, extending the staystitching on the bodice the full length of the shoulder. If the bodice has a cut-on collar, extend the staystitching of the front edge around the outer edge of the collar.

**FOR A DRESS WITH NO NECK OPENING
OR WITH ZIPPER OPENING,
WITH OR WITHOUT A COLLAR**

Make center seam, and underpress the seam open.

Attach interfacing to outer fabric on both front and back units with the staystitching.

Place the interfacing on the bodice on the wrong side, with neck and shoulder edges even, and pin.

Cut off the corners of the interfacing just to the seam line at the neck and lower edges as in B on page 469, and if the collar is cut on, at the points of the collar as in C.

Staystitch the interfacing to the bodice, directionally, on the neck, opening, and shoulder edges $\frac{1}{8}$ inch outside the seam line, extending the staystitching on the bodice the full length of the shoulder as in B and C. If the bodice has a cut-on collar, extend the staystitching of the front edge around the outer edge of the collar as in C.

* * *

***Applying a Facing to a Neck and
Bodice Opening***

The procedure for joining the facings to the bodice with a full-length opening will vary with the type of collar and facing. The three possibilities are (a) a cut-on facing for an opening, with or without an applied collar; (b) an applied facing for an opening, with or without an applied collar; and (c) an applied facing for an opening with a cut-on collar.

To apply a neck facing to a bodice without an opening, refer to the Simple Blouse (page 409). To apply a neck-and-opening facing to a bodice

with a short neckline opening, refer to the Jumper or Slipover Dress (page 453). On heavy fabric, the inner edge of the facing may be finished by pinking or with seam binding stitched flat.

**Join the Bodice Front and Back Units
at the Shoulder**

The front unit is joined to the back unit only at the shoulder seam at this time. The front and back units will be joined at the underarm after the collar and facing have been applied. Stitch the shoulder seams, and press the seams open. If ease has been allowed on the back, block the back shoulder area over a ham or cushion (page 299). Finish the seams appropriately for the fabric (pages 263 and 264).

Complete the Collar Unit

If the dress is to have an applied collar, follow the directions given for the Simple Blouse (page 407) or the Shirt (page 490), depending upon the type of applied collar that your dress has. The cut-on collar is not made as a separate unit but will be completed as the facing is applied.

**Join the bodice front and back units at
the shoulder.**



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**FOR A CUT-ON FACING FOR THE
OPENING (AS IN A)**

Pin center-back seam of the neck facing as the pattern is removed, if the center back has not been laid on a fold.

Staystitch back neck facing on the neck and shoulder edges $\frac{1}{8}$ inch outside the seam line and the inner edge $\frac{1}{4}$ inch from the edge.

Make center seam, trim to $\frac{1}{4}$ inch, and press open.

Make shoulder seams to join back neck facing to cut-on front facing, trim to $\frac{1}{4}$ inch, and press open.

Clean-finish facing on the inner edge. On heavy fabric the inner edge may be finished by pinking or with seam binding stitched flat.

**FOR AN APPLIED FACING FOR THE OPENING,
WITH OR WITHOUT AN APPLIED COLLAR (AS IN C)**

Pin center-back seam of facing as the pattern is removed, if the center has not been laid on a fold.

Staystitch front and back facings on the neck, shoulder, and opening edges $\frac{1}{8}$ inch outside the seam line and on the inner edges $\frac{1}{4}$ inch from the edge.

Make center and shoulder seams, trim to $\frac{1}{4}$ inch, and press open.

Clean-finish facing on the inner edge. On heavy fabric the inner edge may be finished by pinking or with seam binding stitched flat.

**FOR AN APPLIED FACING FOR THE OPENING,
WITH A CUT-ON COLLAR (AS IN B)**

Pin center seam of facing as the pattern is removed.

Staystitch facing for the collar and bodice fronts on the neck, shoulder, and outer edges $\frac{1}{8}$ inch outside the seam line and on the inner edges of the facing from the shoulder to the lower edge $\frac{1}{4}$ inch from the edge.

Reinforce corners for slashing with short machine stitches on the seam line for 1 inch on each side of the point.

Complete the Facing Units

Cut the facings so that the grain is identical with that of the garment, except when a contrasting grain—such as a bias or crosswise stripe—is to be used for decorative effect. If there are no pattern pieces for the facings, use the pattern for the bodice and re-lay it after the bodice has been cut.

The procedure for completing a facing unit will depend upon whether the facing for the opening is a cut-on facing or an applied facing. The cut-on facing will be completed in the same way whether the dress is collarless or has an applied collar. An applied facing may include a cut-on collar as well as the facing for the front opening of the bodice.

Make center seam by (a) stitching and (b) underpressing the seam open.

Clean-finish facing on the inner edge from the shoulder to the lower edge. On heavy fabric the inner edge may be finished by pinking or with seam binding stitched flat.

* * *

Join the Collar and the Neck Facing to the Bodice

The joining of an applied facing to the bodice differs from that of a cut-on facing but will be the same whether the dress is collarless or has an applied collar. The applied facing for a dress with a cut-on collar becomes the upper collar as it is applied and will require a different procedure. Follow the directions for the type of collar and the type of facing that are given for the dress you are making.

* * *

FOR A DRESS WITH A CUT-ON FACING FOR THE OPENING, WITH OR WITHOUT AN APPLIED COLLAR

Attach collar to bodice according to the directions given for the Simple Blouse (page 409) or the Shirt (page 491), depending upon the style you are making.

Attach facing to bodice at the neck edge. If there is a collar, the facing will be on top of the collar while it is being attached to the dress.

Turn the facing to the right side of the bodice on the fold line at the edge of the opening.

Pin the facing to the bodice, with neck edges even, keying center markings, notches, and shoulder seams.

Clip the neck edge of the facing to the stayline to give a straight line for stitching. There should be a clip on each side of the shoulder seam, close to the seam.

Stitch the facing to the bodice from the bodice side from one folded opening edge to the other on the seam line, shortening the stitch for 1 inch at each end.

Finish seam so that the facing will turn back sharply and lie flat on the bodice. Trim the seam to $\frac{1}{4}$ inch or grade, depending upon the fabric. Cut off the corners at the neck edge close to the stitching. Further clip to the seam line on sharp curves. Understitch the seam on that portion which will not be turned back as a lapel.

Complete facing by turning the facing to the inside exactly on the seam line. Press by (a) creasing a sharp fold along the opening edges and (b) flattening the clean-finished edge. Anchor facing in position to the shoulder seam allowances by machine-stitching or hand-tacking (page 410).

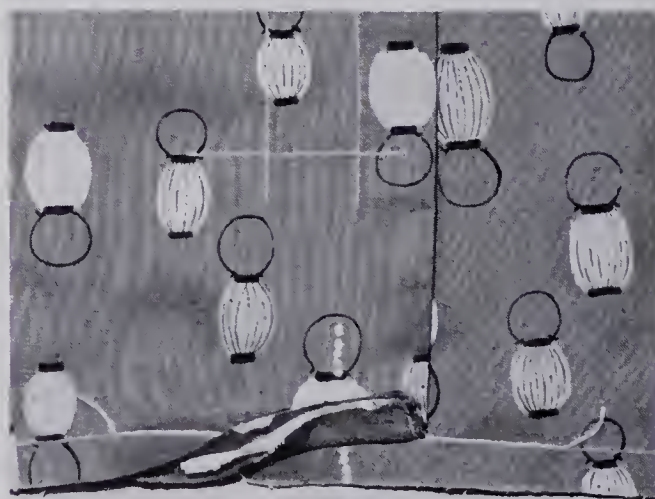
If the opening does not extend into the skirt, lap the edges of the bodice opening with center lines matched and lower edges even. Machine-baste the lapped edges in position on the stayline. (See illustration below.)

FOR A DRESS WITH AN APPLIED FACING FOR THE OPENING, WITH OR WITHOUT AN APPLIED COLLAR

Attach collar to bodice, according to the directions given for the Simple Blouse (page 409) or the Shirt (page 491), depending upon the style you are making.

Attach applied facing to bodice at neck and opening edges. If there is a collar, the facing

Complete facing.





Attach applied facing to bodice.

will be on top of the collar while it is being attached to the dress.

Place the facing on the bodice, right sides together, with notches matched, edges even, and shoulder seams and center backs keyed. Pin.

Clip the neck edge of the facing to the stayline enough times to give a straight line for stitching. There should be a clip on each side of the shoulder seam, close to the seam.

Stitch the collar and the facing to the bodice from the bodice side, with a continuous line of stitching from one lower front edge to the other, shortening the stitch for 1 inch at the corners.

Finish seam so that the facing will turn back sharply and lie flat on the bodice.

Trim the seam to reduce bulk in the seam line.

1. Cut off corners at the neck edge close to the stitching.
2. Trim neckline seam to $\frac{1}{4}$ inch. Further clip to the seam line on the sharp curves.
3. Trim the seam along the front edge to $\frac{1}{4}$ inch, or grade, depending upon the fabric. If the seam is graded, reverse the grading at the point where the collar is to be turned back by (a) clipping the seam to $\frac{1}{4}$ inch at this point

and (b) trimming the seam allowances so that the allowance toward the outside is slightly wider than the one underneath.

Understitch the neck and front edges on that portion that will not be turned back.

Complete facing as for the cut-on facing for the opening.

FOR A DRESS WITH AN APPLIED FACING FOR THE OPENING, WITH A CUT-ON COLLAR

Make center-back seam of cut-on collar by (a) pinning the seam, (b) stitching the seam, (c) trimming the interfacing close to the line of stitching, (d) underpressing the seam open, and

Make center-back seam of cut-on collar.





Attach under collar to bodice back.

(c) trimming the seam to $\frac{1}{4}$ inch. This becomes the under collar.

Attach under collar to bodice back to complete the joining of the front and back units.

Place the collar on the bodice back, right sides together, notches and center backs matched, neckline edges even, and the point of the slash and the shoulder seam of the bodice keyed exactly. Pin.

Clip the neckline seam allowance of the bodice to the staystitching enough times to make a straight line for stitching (page 473).

Stitch the neckline seam from the collar side, from shoulder seam to shoulder seam, beginning and ending exactly at the point of the slash. Take care to stitch so that the shoulder and neckline seams make a sharp angle where they meet.

Trim the seam to $\frac{1}{4}$ inch. Further clip to the seam line on the sharp curves.

Attach facing to bodice at collar and opening edges. The collar is completed as the facing is applied.

Place the facing on the bodice, with right sides together, notches and center-back seams matched, edges even, and pin.

Stitch the facing to the bodice from the bodice side, with a continuous line of stitching from one lower front edge to the other.

Trim the seam to reduce bulk in the seam line.

1. Cut off the corners close to the stitching.
2. Trim the seam along the opening and outer edge of the collar to $\frac{1}{4}$ inch, or grade, depending upon the fabric. If the seam is graded, reverse the grading at the point where the collar is to be turned back by clipping the seam to $\frac{1}{4}$ inch at this point and trimming the seam allowances so that the allowance toward the inside is slightly wider than the one underneath.
3. Clip or cut wedges from the outer curved edges of the collar.

Understitch the collar and the front edges on the under-collar side of the collar and the facing side of the fronts, reversing the understitching at the point where the collar is to be turned back.

Complete the neckline seam by slashing to the points and turning in the seam allowance on the back-neck edge of the facing between the points

Attach facing to bodice.





Complete the neckline seam.

of the slashes, and stitching the facing to the neckline seam by hand or by machine.

Complete the facing as for the cut-on facing for the opening.

* * *

Applying a Cuff with a Flat-felled Seam

A separate cuff may be applied to the sleeve with a flat-felled seam for a neat and easily made finish.

Complete the Cuff Units

An applied cuff is made in a way similar to the making of an applied collar, with or without interfacing.

Make cuffs, following the directions given in other chapters, depending upon the type of cuff. If no interfacing is used, follow the directions for making a collar given in the Simple Blouse (page 407). If interfacing is used, follow the directions for making a collar given in the Shirt (page 490).

Join ends of cuffs to make the application of the cuffs to the sleeves easier and more accurate.

Key the two ends of the cuff so that the edges and the ends of the staylines meet exactly.

Hold the ends of the cuff together by over-stitching.

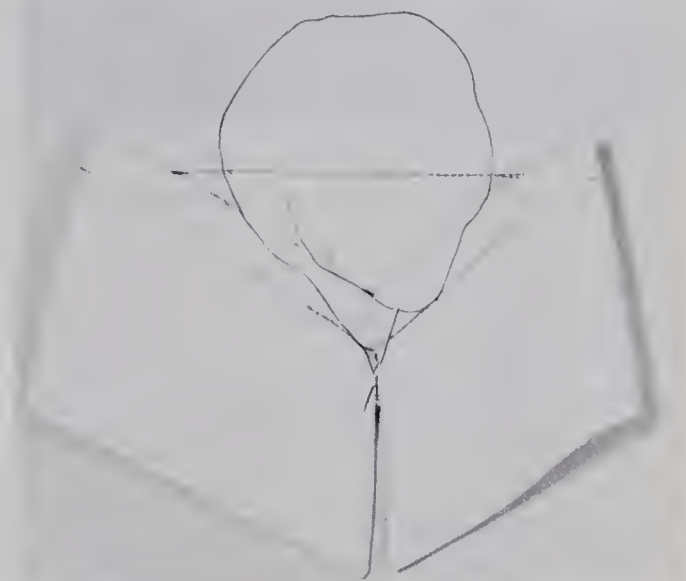
1. Place the ends of the cuff close together, keying the cut edges and the ends of the staylines.

2. Begin stitching on the stayline at a point $\frac{1}{2}$ inch from one end of the cuff and continue over the other end for $\frac{1}{2}$ inch.

Slip-stitch the ends of the cuff together from the lower edge up for 1 inch.

Join the Cuffs to the Sleeves

On lightweight or medium-weight fabric, follow the directions given here for a flat-felled seam. On heavy fabric, join the cuffs to the sleeves with a fitted facing as the collar and facing were



Join ends of cuffs.



Join the cuffs to the sleeves.



John Sheffield Chapman

Finish seam.

attached to the Simple Blouse (page 409), and grade the seam.

Locate cuff on sleeve by turning the sleeve wrong side out and pinning the right side of the cuff to the wrong side of the sleeve, with notches matched, edges even, and ends of cuff keyed to the point indicated on the pattern.

Stitch cuff to sleeve from the sleeve side, overstitching for about $\frac{1}{2}$ inch.

Finish seam as a flat-felled seam.

1. Trim the seam allowance of the cuff only to $\frac{1}{4}$ inch.
2. Turn the cuff down away from the sleeve.
3. Turn the edge of the sleeve seam allowance over the trimmed edge of the cuff so that $\frac{1}{4}$ inch of the seam allowance is turned under at the edge and the remainder is flat on the cuff. Pin.
4. Stitch close to the folded edge.
5. Press the seam flat.

Finish cuff by pressing the cuff back toward the sleeve and tacking the cuff to the sleeve at the seam line.

Making and Setting In a Sleeve

A well-set sleeve contributes greatly to the appearance of a dress, so the sleeve should be set in with great care. The two standards of a well-set sleeve are, first, that the sleeve is located in the armhole so that the grain lines fall correctly without pulling or puckering (page 355) and, second, that the ease, which all set-in sleeves have, is worked in smoothly without gathering or pleats.

Complete the Sleeve Units

Before stitching the sleeves, make any necessary adjustments in length, width, and location of elbow ease.

Staystitch top of sleeves with a continuous staystitch and ease line as on the Shirt (page 492).

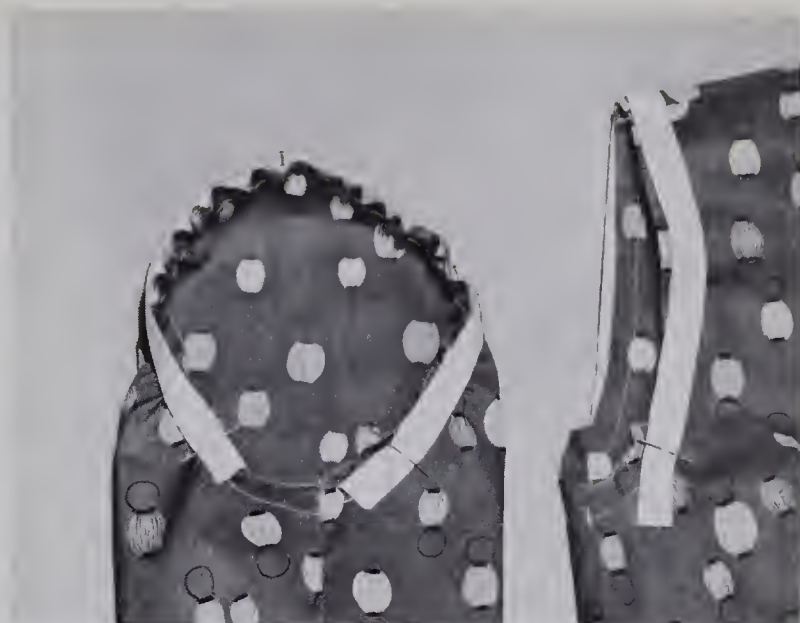
Make underarm seams in one or the other of the following ways:

- a. If the sleeve is to have a band or cuff, make seam before the lower edge is finished.
- b. If the sleeve is to be hemmed or faced, make seam after the lower edge is finished.

Finish lower edge with a hem or with a facing, either of which may be worn turned down or turned back as a cut-on cuff as on the Jacket (page 517), with a band or an applied cuff as on the Shirt (page 493), or with a cuff that is applied with a flat-felled seam (page 267).

Finish lower edge.





A

B

Determine amount of ease by pinning the sleeve into the armhole (left) or by using tape (right).

Locate the Sleeves in the Bodice

Whether the sleeve is set directly into the armhole or blocked before it is set in will be determined by the type of fabric, the style of the sleeve, the amount of fullness, and your ability to manipulate the fabric during the stitching. Blocking is recommended for wool fabrics and for all sleeves where there is fullness to be eased in without gathers.

Determine amount of ease by checking the sleeve with the armhole. This can be done either by pinning the sleeve into the armhole or by using tape.

* * *

BY PINNING THE SLEEVE INTO THE ARMHOLE

Place the sleeve in the armhole, with the right side of the sleeve to the right side of the bodice. Holding the sleeve toward you, key the underarm seams, the notches, and the top of the sleeve marking to the shoulder marking or shoulder seam.

Pin the sleeve to the bodice at these key points on the seam line, placing pins perpendicular to the seam line, with heads out.

BY USING TAPE

Place a tape on the armhole seam line of the bodice from notch to notch over the top of the armhole as in B, using straight—not bias—tape or a strip of selvage.

Mark the tape at the notches and at the top of the shoulder marking or the shoulder seam.

Remove the tape from the armhole.

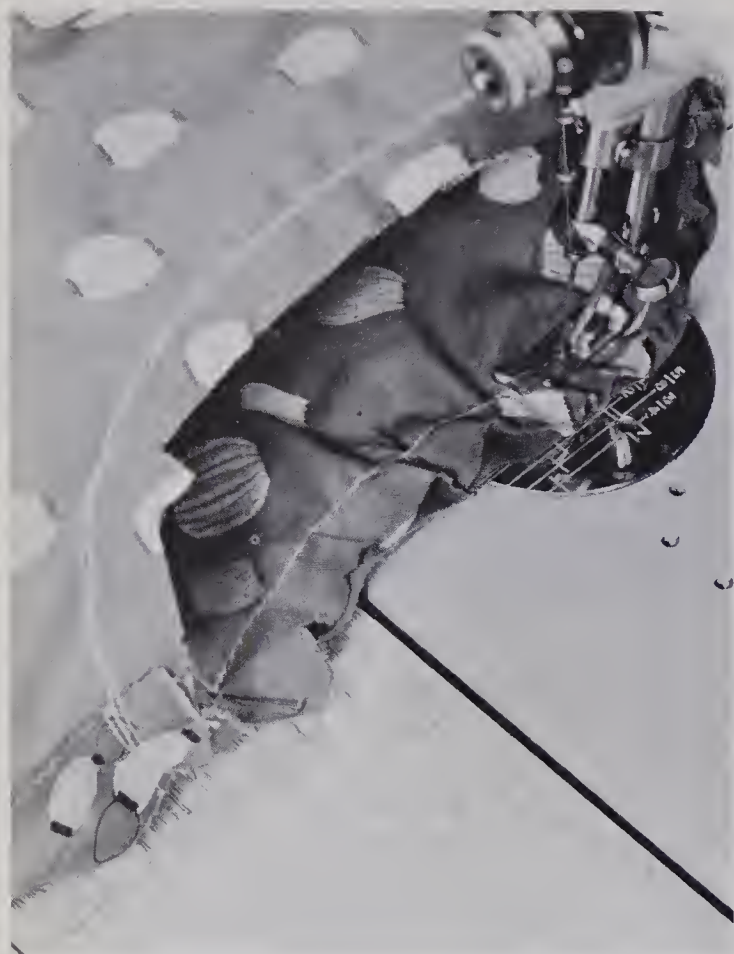
Pin the tape to the sleeve on the right side, keying the markings on the tape to the corresponding points on the sleeve as in A, placing pins perpendicular to seam line, with heads out.

* * *

Adjust ease while the sleeve is still pinned to the tape or to the armhole.

Clip the last long stitch of the ease line on the wrong side of the sleeve.

Draw up the thread to fit the tape or the armhole. The underarm curves of the sleeve and the dress are usually joined smoothly without ease. There should be no ease for about 1½ inches at the top of the sleeve where the grain is straight. The greatest amount of ease should be where the sleeve is the most off grain.



Machine-baste sleeves in armholes.

Hold the ease in position with additional pins, if it is decided that blocking is not necessary.

Block cap of sleeves, following the instructions on page 299, in one or the other of the following ways:

- a. If the sleeve has been pinned into the bodice to determine the amount of ease in the sleeve cap, remove it carefully before blocking so as not to stretch the drawn-up thread.
- b. If tape has been used, leave the tape pinned on during blocking.

Locate sleeves in armholes, holding the sleeve toward you so you are looking into the armhole.

Remove the tape, if tape has been used, taking care not to stretch the blocked sleeve.

Pin the sleeve into the armhole, with right sides together, edges even, and notches, underarm seams, and the top of the sleeve marking and the shoulder marking or shoulder seam keyed. Pin at

these key points, placing pins at the seam line and perpendicular to it, with heads out. Hold the ease in position with additional pins, if more help is needed.

Machine-baste sleeves in armholes from the sleeve side.

Fit the Sleeves

The bodice has already been fitted, but it will be necessary to try it on again to fit the sleeves. If shoulder pads are to be worn, they should be pinned in place for this fitting.

Try on bodice, with the opening edges lapped in position. Check (a) lengthwise and crosswise grain, (b) the amount and location of ease at the top of the sleeve, (c) the location of elbow ease or darts, and (d) the width and length of the sleeve. Compare these with the standards given in Chapter 14, "Fitting Your Clothes" (page 354).

Alter sleeves, referring to Chapter 14.

Join the Sleeves to the Bodice

After the sleeve has been fitted, it is ready to be attached permanently to the bodice.

Stitch armhole seams from the sleeve side, starting at a notch, stitching toward the underarm seam around the armhole, and over stitching with a shortened stitch at the underarm from notch to notch. This over stitching at the underarm serves as reinforcement at a point of strain.

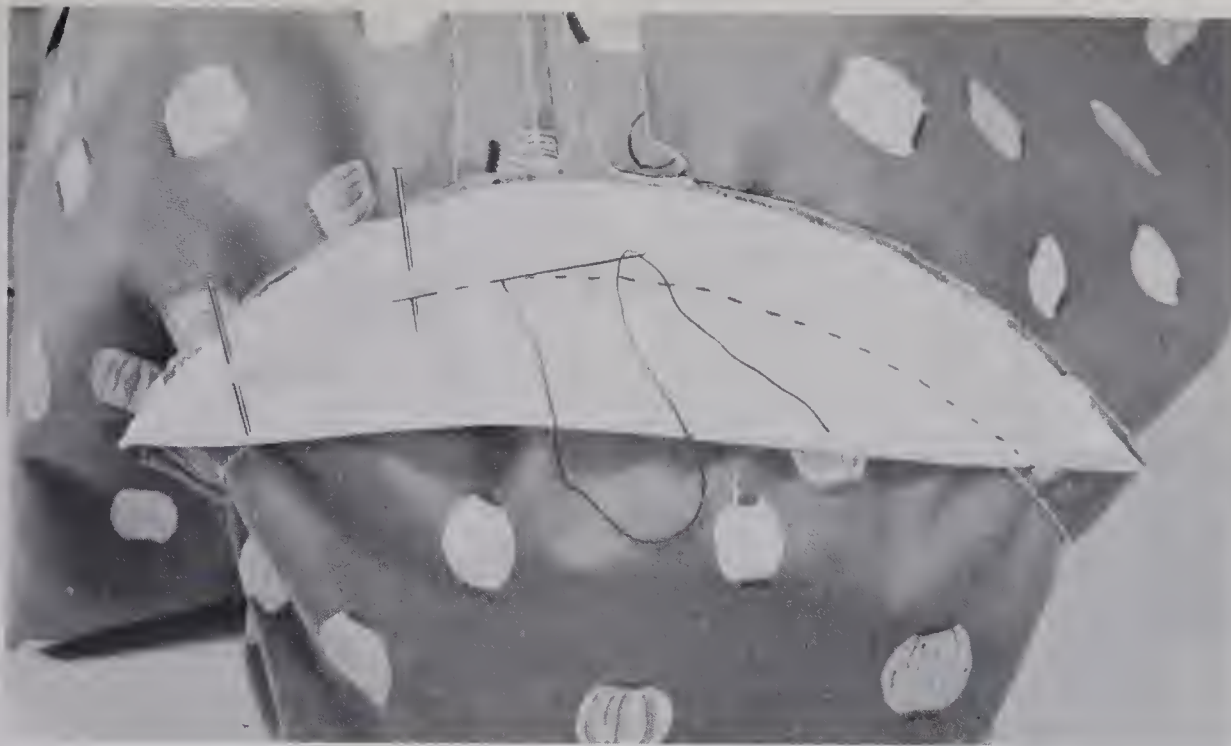
Underpress armhole seams by turning the seam allowances toward the sleeve and pressing only on the seam line. Avoid flattening the cap of the sleeve (page 293).

Finish armhole seams in one or the other of the following ways:

- a. If the fabric is firm, pink the edges of the seam allowances together.
- b. If the fabric ravel, hold the seam allowances together and make a second row of stitching $\frac{1}{4}$ inch from armhole edge. Pink edges.

Cushioning the Top of a Sleeve

On some fabrics a rounded look at the top of the sleeve is desirable. To achieve this, the top of the sleeve may be cushioned.



Cushioning the top of a sleeve

Cut cushioning strip on a true bias of the dress fabric $1\frac{1}{4}$ to $1\frac{1}{2}$ inches wide and long enough to extend across the top of the armhole—about 6 inches—but never long enough to extend from notch to notch. Curve one edge, tapering it to the center of the opposite edge. Cut the strip in one or the other of the following ways:

- a. If the fabric is medium-weight or heavy, cut a strip of single thickness.
- h. If the fabric is lightweight, press a fold and cut

a strip of double thickness, tapering from the ends of the fold.

Locate strip across top of sleeve on the sleeve side. Lay the strip along the seam line, with the curved edge a little back from the edge of the armhole seam and the straight edge extending into the sleeve cap.

Attach strip to seam allowance with running stitches close to the seam line. Keep the stitches loose to prevent drawing.



NEW LEARNINGS FOR THE SHIRT

IN PRELIMINARIES TO SEWING

Using a Pattern

Altering sleeve pattern

Cutting the Garment

Cutting a folded collar from a two-piece collar pattern

Cutting reinforcing strips for buttons and buttonholes

Cutting interfacing for collar and cuffs or bands

IN CONSTRUCTION

Sewing Techniques

Pressing fold line of a cut-on facing

Making a gathering line

Making a continuous staystitch and ease line

Machine-basting markings

Reinforcing for buttons and buttonholes

Making a patch pocket

Joining yoke to bodice

Making double-pointed darts

Interfacing collar and cuffs or bands

Attaching a collar with a flat-felled seam

Completing a cut-on facing

Making a sleeve opening

Setting in a shirt-type sleeve

Making and attaching a band or cuff

Making a flat-felled seam

19

Shirt

THE SHIRT-TYPE blouse is usually a favorite in any girl's wardrobe, because it can be worn so well with either a skirt or a jumper or, for sportswear, with shorts or slacks. It is also an excellent choice for a project on which to become familiar with some new sewing techniques.

There are numerous articles of clothing that are similar to the shirt-type blouse, both in design and in the manner of construction, so that when you have made the shirt, you will also be able to make other, similar garments without difficulty. These include shirtwaist dresses, pajama tops, nightshirts, beachcoats, men's shirts, sport jackets, and some children's clothing.

Design and Fabric

Design

You will gain the most from the experience of making a shirt if you choose a pattern which includes as many of these features as possible:

the body of the shirt gathered to a front or back yoke or both; cut-on front facings; patch pockets; a convertible collar, attached directly to the shirt rather than to a neckband; and either long or short sleeves that are set in as in a man-tailored shirt. Either a long or a short sleeve may have a band or cuff or may be hemmed.

Fabric

The fabric you select for the shirt will depend upon your ability to handle fabrics. The construction processes for the shirt will be the same on any fabric, except for the differences in handling that the characteristics of the fabric make necessary (page 310). Regardless of the fabric you select for the shirt, the interfacing for the collar and cuffs and the reinforcing for the buttons and buttonholes are usually made of a lightweight cotton fabric, although the same fabric as the shirt may be used if it is of a suitable weight and if it does not have a print that shows through the fabric.

Preliminaries to Sewing

The preliminary procedures in making the shirt-type blouse will be the same as on the preceding garments, with the addition of some New Learnings. These new learnings are the altering of a sleeve pattern and the cutting of interfacings.

Plan Your Work

As you advance from one sewing project to another, your planning becomes easier because you understand better with each project what must be done and the order by which you will proceed. While the general plan is the same for the making of any garment by the Unit Method (page 223), the details that are different with each garment must be put into this plan. Each project will repeat some of the learnings you have had on the preceding projects and give you some New Learnings. Both the old and the new processes should be included in your plan in order to guard against errors and omissions.

Select the Pattern

Since there are a good many New Learnings on the shirt, you will want to choose a style that will give you the opportunity to learn as many of these as possible. But it would be wise not to select a pattern that includes more details than are suggested in the section on "Design" at the beginning of this chapter, so that you will not be trying to do too much before your skill warrants it and thus become discouraged. Study the patterns carefully to make sure that you are choosing one that will enable you to follow the instructions given in this chapter. The shirt pattern should be purchased according to bust measure.

Prepare the Fabric

Check when you buy the fabric to learn whether it has been preshrunk. The under collar and under cuff are laid on the grain identical with that of the upper collar and upper cuff. You may need extra fabric if the layout does not show them laid this way.

If your pattern has an applied facing and you plan to lay it for a cut-on facing, additional fabric

may be required. Either interfacing fabric or extra shirt fabric must also be provided for interfacing the collar and cuffs and for the reinforcing strips.

The fabric for your shirt, the interfacing, and the reinforcing strips must be properly prepared for laying the pattern. That is, they should be (a) thread perfect, (b) grain perfect, (c) shrunk, and (d) pressed. Instructions for preparing the different types of fabric are given in Chapter 12.

Study the Pattern

Select the pattern pieces you will need for the style you have decided to make. There may be no patterns for the interfacings, in which case the collar and cuff patterns may be used. No pattern is needed for the reinforcing strips, because they will be cut by measurement.

Mark the layout plan for the particular style that you are going to make. Study also the information given on the guide sheet and the instructions given in the chapter.

Alter the Pattern

The selection of a pattern of the correct size and figure type is important. This is the first step in obtaining a well-fitted garment and will reduce to a minimum the alterations that you will need to make. But careful checking for individual variations and the making of necessary alterations in the pattern must also be done if the garment is to be truly cut to fit.

For the shirt, check bust measure; length of shoulder line; location and size of darts, pleats, and tucks; location of pockets; length of blouse; length and width of sleeves; and size of band or cuff. Then make the needed alterations on the pattern, or plan how and where they will be made in the laying and cutting (Chapter 14).

Lay the Pattern

Laying and pinning the pattern on the fabric are repeat learnings (see page 338). Place the collar, the yoke, and the pocket pieces on the lengthwise grain identical with that of the bodice, unless the contrast of the crosswise grain, as in

striped fabrics, is desired in the design. Place bands or cuffs on either lengthwise or crosswise grain.

If the inner edge of the front facing is on the lengthwise grain of the fabric, the seam line may be laid on a selvage so that clean-finishing the edge will not be necessary.

Cut the collar as on the Simple Blouse (page 398). A two-piece collar may be cut as a folded collar, if the outer edge is straight, by laying the seam line at the outer edge on a fold of the fabric. For cutting cuffs or bands, follow the procedure used for cutting the collar.

Interfacing the collar and cuffs is optional and will depend upon the fabric of the shirt. If there are no pattern pieces for interfacings, lay the patterns for the collar and the cuff or band on the interfacing. Be sure that the grain is identical on the corresponding pieces of the interfacing and the outer fabric.

If the finished collar, band, or cuff has a seam on the outer edge, lay the pattern on the interfacing in exactly the same way that it was laid on the outer fabric. If the finished collar, band, or cuff has a fold on the outer edge, fold the pattern in half lengthwise and lay it on the interfacing.

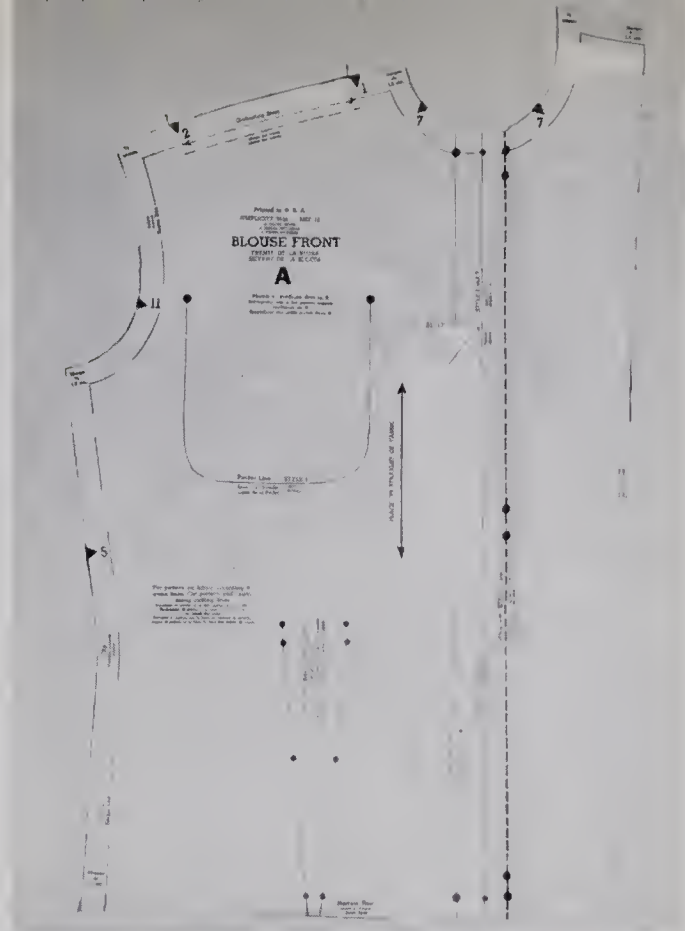
Reinforcing strips for the buttons and buttonholes are desirable with most fabrics. No pattern is necessary for the reinforcing strips, because they will be cut by measurement.

Cut the Shirt

In order to avoid mistakes or omissions in alterations, it is desirable to cut all the pieces of a garment during one work period. Cut your shirt with as much precision as possible. Do not cut on "slash" markings at this time.

Cut interfacing. The interfacing for the collar and cuffs should be cut as laid.

Cut or tear reinforcing strips. The reinforcing strips should be of the self-fabric or, if the self-fabric is too heavy, of a lighter-weight, preshrunk fabric (a) on the grain—usually lengthwise—that is identical with that of the body of the shirt, (b) long enough to extend $\frac{1}{2}$ inch above and below the buttonhole marking, and (c) wide



Cut or tear reinforcing strips.

enough to extend from the fold line to $\frac{1}{2}$ inch beyond the inside ends of the buttonholes.

Transfer the Markings

Transfer to the cut pieces the pattern markings (page 346). Mark the wrong side of plain fabrics on each piece. Indicate the point at the top of the sleeve that will be keyed to the top of the shoulder

Transfer the markings.



on the bodice by a notch or a 1/8-inch snip at the edge of the fabric as in A (bottom of page 483). If the style does not have a shoulder seam, mark the top of the shoulder on the bodice or yoke. Indicate center front and center back of all pieces by a 1/8-inch snip on the edge as in B or by a mark made with tailor's chalk or tracing paper. Mark one piece of a two-piece collar as the under collar and one piece of a two-piece cuff as the under cuff.

Assemble the Units

Your shirt may have the following units: (a) the shirt front unit, which includes the shirt fronts, the yokes, the pockets, and the reinforcing strips; (b) the shirt back unit, which includes the shirt back and yoke; (c) the collar unit, which includes the outer fabric and the interfacing; and (d) the sleeve unit, which includes the sleeves and the outer fabric and interfacings for the bands or cuffs.

After the fabric has been cut and marked, assemble the units.

Construction of a Shirt

Many of the techniques in making a shirt are repeat learnings from previous projects. The New Learnings will include the use of interfacing, the making of a patch pocket, the joining of a yoke to a bodice or a cuff to a sleeve, and the completing of a shirt sleeve. There will also be variations in some of the repeat learnings, such as making a continuous staystitch and ease line and attaching a collar with a flat-felled seam instead of with a facing.

Complete the Shirt Front Unit

The front unit of the shirt consists of two parts: the right front and the left front. The front of your shirt may or may not have a yoke or a pocket. Reinforcing the fronts for buttons or buttonholes is desirable.

Press fold lines for facings when the pattern has been removed but before the two front pieces or the two yoke pieces that were cut together are separated. Turn the cut-on facings toward the wrong side of the fabric on the fold-line marking, and press sharply on the fold lines. This will en-



Press fold lines for facings.

Staystitch shirt front units.



sure that the two sides of the front are exactly alike and, if your fabric does not have a right and wrong side, that you will have a right front and a left front.

Staystitch shirt front units, directionally.

Staystitch the shirt front (a) on the neck edge of the shirt, the neck and shoulder edges of the cut-on facings, and the shoulder edges of the shirt, if there are no gathers, $\frac{1}{8}$ inch outside the seam line, and (b) on the long edge of the cut-on facing and on the lower edge of the shirt, $\frac{1}{4}$ inch from the edge. If the long edge of the cut-on facing is a selvage, no staystitching is needed.

Staystitch the shirt front with a continuous staystitch and gathering line on the shoulder or upper edge, if your pattern specifies gathers.

1. Staystitch on the seam line from the neck or front edge to the mark which indicates the beginning of the gathers.
2. Change to a long stitch, and continue the stitching to the mark which indicates the end of the gathers.
3. Return to regular stitch, and continue the staystitching to the armhole edge.

Staystitch the yoke on the neck, shoulder, and lower edges $\frac{1}{8}$ inch outside the seam line.

Machine-baste markings to transfer them to the right side of the fabric. This basting will be removed after the buttonholes have been made and the buttons sewed on.

Machine-baste the markings for the buttonholes on the right front on the grain of the fabric with LOCATION lines, showing where the buttonholes will be placed, and with SIZE lines, showing the ends of the buttonholes. The outer end of the buttonhole marking should extend $\frac{1}{8}$ inch toward the front edge beyond the center-front line. If the buttonholes are to be made by machine, mark only the end closest to the opening edge.

Machine-baste the markings for the buttons on the left front on grain of the fabric on center-front line at point where location line crosses it.

Machine-baste the markings for the pockets to show the location of the pockets on the shirt. It is usually sufficient to machine-baste only the marking for the upper corners.

Clean-finish cut-on facings on shoulder and long edges unless the long edge was cut on a selvage.

Apply reinforcing strips for buttons and buttonholes.

Place the reinforcing strip on the front facing on the wrong side, with the lengthwise edge along the fold line. If there is a selvage, place the cut lengthwise edge along the fold.

Stitch the strip to the facing along the three cut edges, stitching close to the edge. If there is no selvage, stitch around all four edges.

Apply patch pockets, placing the pocket on the left side if your shirt has only one.

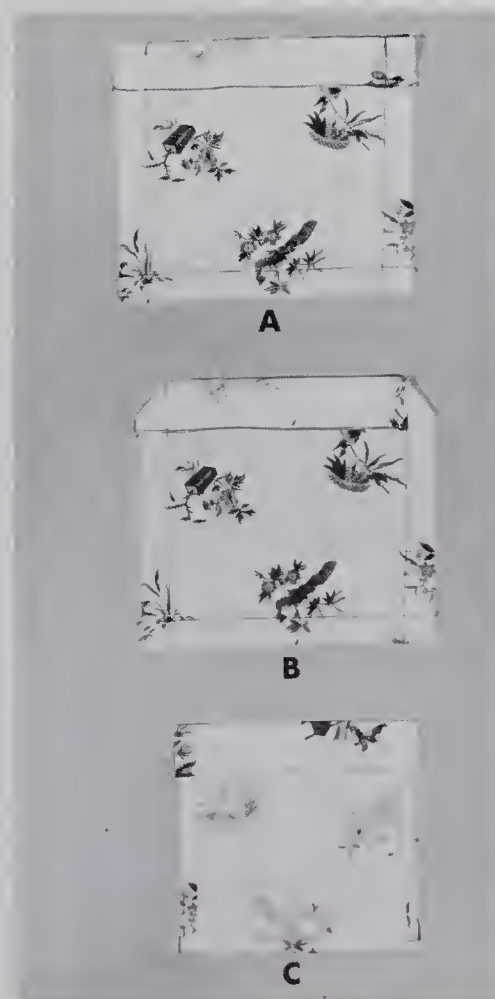
Make the pocket by finishing the upper edge with a hem or a facing.

* * *

FOR A HEMMED POCKET

1. Clean-finish the upper edge of the pocket.
2. Turn the hem toward the outside of the pocket on the fold line as in A.

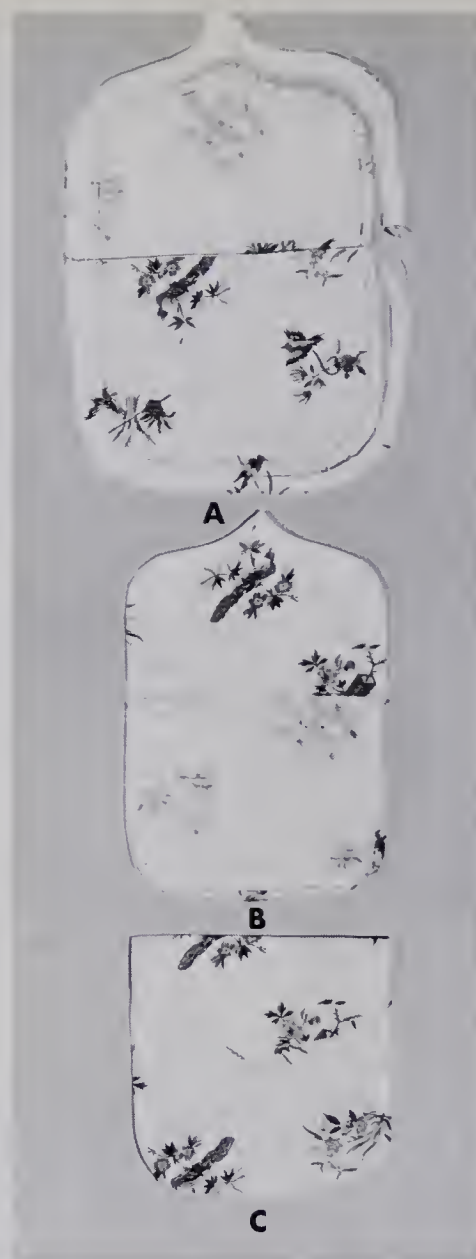
For a hemmed pocket



3. Stitch the ends of the hem on the seam line, beginning at the hem fold, and continue the stitching as a stayline to the lower edge of the pocket. Staystitch the lower edge on the seam line as in A on page 485.
4. Cut off the corners at the hem fold line as in B.
5. Underpress the seams open at the ends of the hem.
6. Trim the seam allowance of the turned part of the hem only to $\frac{1}{4}$ inch.
7. Turn the hem toward the inside of the pocket, and press as in C.
8. Turn under the remaining edges of the pocket on the seam line. Trim the seam allowance to $\frac{1}{4}$ inch, cut off corners or cut out wedges on the curves if the corners are rounded, and press as in C.

FOR A FACED POCKET

1. Clean-finish the lower edge of the facing.
2. Place the facing on the pocket, right sides together, notches matched, and edges even as in A.
3. Stitch the facing to the pocket (a) along the top edge and (b) along the ends of the facing on the seam line, beginning at the upper edge, and continue the stitching as a stayline to the lower edge of the pocket. Staystitch the lower edge on the seam line as in A.
4. Cut off the corners of the seam allowance at the upper edge, underpress the seam open, trim the seam to $\frac{1}{4}$ inch, and cut out wedges if the edge is curved as in A.
5. Turn the facing to the inside of the pocket, understitch where possible, work out edges until the line of stitching shows, and press as in B.
6. Turn under the remaining edges of the pocket on the seam line. Trim the seam allowance to $\frac{1}{4}$ inch, cut off corners or cut out wedges on the curves if the corners are rounded, and press as in B.
7. If the top of the pocket is to be turned toward the outside to form a flap, turn on the fold line, and press the crease at the top of the pocket as in C.



For a faced pocket

* * *

Attach the pocket to the shirt, locating it according to the markings.

1. Pin the pocket to the shirt away from the line of stitching with the points of the pins toward the outer edge of the pocket, pinning diagonally at the corners.
2. Stitch the pocket to the shirt. Begin at the upper corner of the pocket, and (a) stitch diagonally toward the center of the pocket for about $\frac{1}{2}$ inch; (b) turn, and retrace the stitching to the corner; and (c) turn again, and con-

tinue stitching around the pocket close to the edge, repeating the slant at the other upper corner.

Join yokes and shirt front, with right sides together, notches matched, edges even, and the ends of the seam lines and fold lines keyed exactly.

Stitch the shirt front to the yoke from the shirt side on the seam line. Stitching with the gathered side up will mean that one side of the front will be stitched against the grain, but this may be done because the edges have already been staystitched.

1. Stitch from edge to the mark where the gathers begin.
2. Clip the LAST long stitch of the gathering line; pick up the end of the thread and draw up the gathers between the markings, distributing the fullness.
3. Continue the seam, stitching to the other edge.
4. Trim the seam to $\frac{1}{4}$ inch.
5. Finish the seam edges suitably for the fabric (pages 263 and 264).

Top-stitch the lower edge of the yoke by turning both seam allowances toward the shoulder and stitching on the yoke close to the seam line from the right side. Make a second row of stitching $\frac{1}{4}$ to $\frac{1}{8}$ inch from the first, if desired.

Attach the pocket to the shirt.



Stitch the shirt front to the yoke.

Staystitch armholes from the shoulder edge down, with the yoke seam turned toward the shoulder, in one or the other of the following ways:

- a. If the sleeve is to be set in with a plain seam, staystitch $\frac{1}{8}$ inch outside the seam line.
- b. If the sleeve is to be set in with a flat-felled seam, staystitch $\frac{1}{4}$ inch outside the seam line.

Make darts, dart tucks, and pleats at the waistline, the bustline, and the shoulder, as marked.

Top-stitch the lower edge of the yoke.



* * *

**FOR A SINGLE-POINTED DART,
DART TUCK, OR PLEAT**

Follow directions as given for the Simple Blouse (pages 399 to 401).

FOR A DOUBLE-POINTED DART

Fold the dart through the center, matching the markings.

Pin the dart on the lines of marking on the side of the dart from which the stitching is to be done, placing the pins in one or the other of the following ways:

- a. If the center of the dart is folded on the grain of the fabric, pin with the heads away from the end at which the stitching is to be started.
- b. If the center of the dart is not folded on the grain of the fabric, pin with the heads toward each end from the widest part.

Stitch the dart in one or the other of the following ways:

For a double-pointed dart



- a. If the fold is on the straight-of-grain, stitch from one end to the other.
- b. If the fold is on the bias, stitch from the widest part to each end, overstitching for a few stitches at the widest part of the dart.

* * *

Press shirt front unit when the shirt back unit is also ready for pressing.

Complete the Shirt Back Unit

There are no new learnings on the shirt back; all the techniques are repetitions of those already used on the front.

Staystitch shirt back with a continuous staystitch and gathering line instead of staystitching at the top of the shirt back if the back is to be gathered onto the yoke. The gathers may be evenly distributed all the way across, or there may be gathers on each side with none for a space in the center.

Staystitch the shirt back (a) on the neck and shoulder edges $\frac{1}{8}$ inch outside the seam line, if the back and front shoulder lines are equal, using staystitch-plus on the center half of the back shoulder, if the back shoulder line is longer than the front shoulder line, and (b) on the lower edge $\frac{1}{4}$ inch from the edge.

Staystitch the shirt back with a continuous staystitch and gathering line at the upper edge on the seam line, lengthening the stitch where there are to be gathers, as on the front.

Staystitch the yoke on (a) the neck edge; (b) the shoulder edge, using staystitch-plus in the center half or between notches if the back-shoulder edge is longer than the front-shoulder edge; and (c) the lower edge of the yoke, if the edge is not straight, $\frac{1}{8}$ inch outside the seam line.

Join yoke and shirt back, with right sides together, edges even, and ends of seam lines keyed exactly.

Stitch the shirt back to the yoke as on the front, except that the gathers may be divided in two groups.



Staystitch the shirt back.
Staystitch the yoke.

Stitch the shirt back to the yoke.



Top-stitch the lower edge of the yoke to correspond to the stitching on the front yoke.

Staystitch armholes as on the front.

Make darts or dart tucks at the shoulder, at the top of the shirt back, or at the waistline as on the shirt front.

Press front and back units at this time. Turn the yoke seams toward the neckline, and shape the darts over a ham or cushion (page 303). Top-press the pocket.

Fit the Shirt

When the front and back units have been completed, they should be joined temporarily for fitting.

Pin front and back units together at the shoulder and underarm, with right sides together, notches matched, and edges even.

Machine-baste shoulder and underarm seams, easing in the fullness at the shoulder, if fullness is allowed in the pattern, with the greatest amount of ease in the center half of the shoulder.

Try on shirt to check (a) the position of the grain lines on the figure; (b) the location, length, and slope of the shoulder seams; (c) the neckline; (d) the location, size, and slant of the darts and pleats; and (e) the length and width of the shirt. Clip the dart at the waistline (the widest part) to $\frac{1}{8}$ inch from the stitching; turn toward the center front, and underpress.

Alter shirt, referring to Chapter 14.

Join the Shirt Front and Back Units at the Shoulder

When the fit is satisfactory, the front and back units should be joined permanently at the shoulder only. Stitch the seams as they were basted for fitting. Underpress the shoulder seams in one or the other of the following ways:

- If there is little or no ease, press seams open.
- If there is enough ease in the front to appear as gathers, press with both seam allowances turned toward the back.

Finish the seams as on the front and back yokes. For a flat-felled seam, lap the front edge of the seam allowance over the back edge.

Complete the Collar Unit

The collar may have been cut in one or two pieces. The one-piece collar will be folded to form the upper and under parts of the collar. The two-piece collar consists of the upper and under collars, and they will be joined. The procedures for interfacing and making the two types of collars differ slightly.

* * *

FOR A FOLDED, OR ONE-PIECE, COLLAR

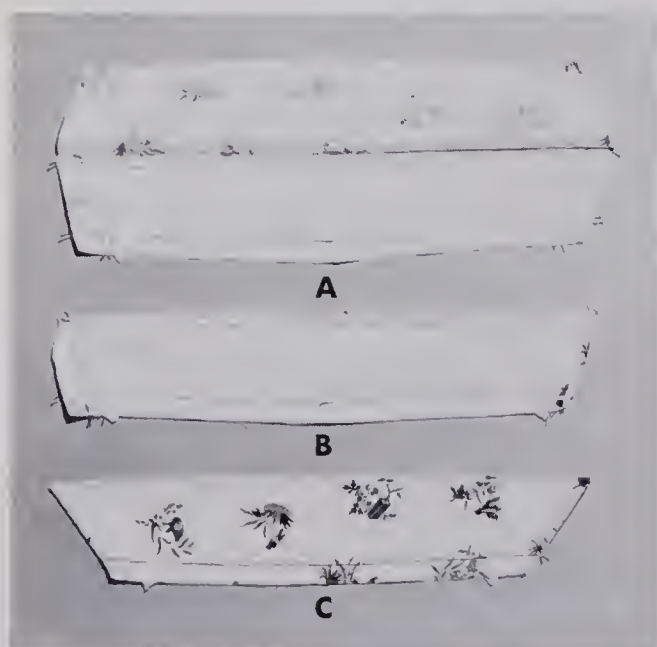
Interface collar as in A. Be sure that the center back has been identified on the upper and under collars by a $\frac{1}{8}$ -inch snip on the neckline edge.

Fold the collar in half lengthwise, wrong sides together, and press the fold line.

Place the interfacing on the under collar on the wrong side, with one edge close to the fold line and the other edges even, and pin.

Cut off the corners of the interfacing just inside the seam line so that the interfacing will not be caught in the stitching of the seam. This will reduce the bulk in the points of the collar and make it possible to trim the seam allowance of the interfacing.

For a folded, or one-piece, collar



Stitch the interfacing to the under collar with two rows of stitching.

1. Stitch on the seam line at the neck edge.
2. Stitch $\frac{1}{8}$ inch from the edge of the interfacing along the fold.
3. Stitch, directionally, $\frac{1}{8}$ inch inside the seam line (wider than the seam) at the ends.
4. Make a second continuous row of stitching at the ends and along the fold $\frac{1}{4}$ to $\frac{1}{8}$ inch inside the first.
5. Trim the interfacing close to the stitching at the ends of the collar.

Close ends of collar as in B. Since the upper collar and the under collar have been cut in one piece, there will be seams only at the ends.

Fold the collar in half lengthwise, right sides together, edges even.

Stitch the end, shortening the stitch for 1 inch at each corner of the collar. The stitching will be along the edge of the interfacing but not on it.

Cut off the corners of the seam allowances, at the outer edge only, to $\frac{1}{8}$ inch from the stitching.

Underpress the seam open on the point presser.

Trim the seam to $\frac{1}{4}$ inch, slanting the trimming toward the corners.

Finish collar as in C. The remaining steps of finishing the collar will be done from the right side.

Turn the collar right side out, exactly on the line of stitching, working out the ends until the stitching shows all the way to the corner. Press.

Staystitch the neck edges of upper and under collars together on the seam line.

Top-stitch the outer edges of the collar as on the yoke, if desired.

FOR A TWO-PIECE COLLAR

Interface collar as in A.

Place the interfacing on the under collar on the wrong side, with edges even, and pin.

Cut off the corners of the interfacing just inside the seam line so that the interfacing will not be caught in the stitching of the seams. This will reduce the bulk in the points of the collar and make it possible to trim the seam allowance of the interfacing.

Stitch the interfacing to the under collar with two rows of stitching.

1. Stitch, directionally, on the seam line at the neck edge.
2. Stitch, directionally, $\frac{1}{8}$ inch inside the seam line (wider than the seam) on the outer edges.
3. Make second continuous row of stitching at ends and along outer edge $\frac{1}{8}$ to $\frac{1}{4}$ inch inside first.
4. Trim the interfacing close to the first stitching on the ends and outer edge.

Join upper and under collars along the ends and the outer edge.

Pin the upper and under collars together, with wrong sides out and edges even.

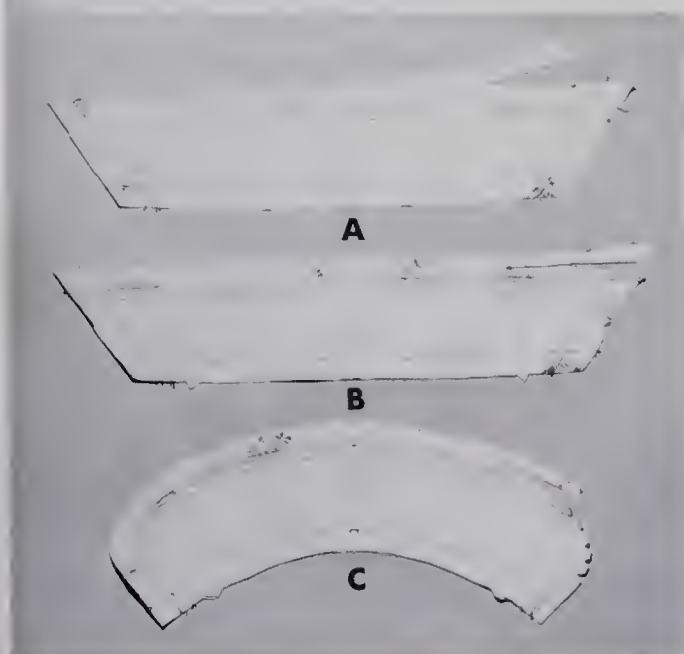
Stitch the upper and under collars together, along the edge of the interfacing but not on it, in one or the other of the following ways:

- a. If a round-end collar is being made, stitch along the entire outer edge, including the ends as in C.
- b. If a straight-end collar is being made, stitch along the outer edge only, shortening the stitch for 1 inch at each end of the seam.

Underpress the seam open at the rounded ends only because this portion cannot be understitched.

Trim the seam to $\frac{1}{4}$ inch, tapering to the corners of a straight-end collar as in B and cutting out wedges on the curves of a round-end collar.

For a two-piece collar



Understitch the collar along the entire long edge of a straight-end collar or between the rounded ends of a round-end collar as on the Simple Blouse (pages 407 and 408).

Close ends of a straight-end collar as on the Simple Blouse (page 407). The ends of the round-end collar have already been closed.

Finish collar, following the directions given for the folded collar on the opposite page.

* * *

Join the Collar and the Facings to the Shirt

The collar and the facings will be permanently joined to the shirt with the same stitching, but to make this easier, the collar should first be held in correct position on the shirt with basting.

Attach collar on the outside of the shirt.

Place the collar on the shirt, with the under collar to the right side of the shirt, notches matched, and neck edges even. Key (a) the center-back markings on the shirt and the collar and (b) the center-front markings on the shirt to the front edges of the collar.

Pin the collar to the shirt, placing pins at the seam line and perpendicular to it with heads out.

Clip the neck edge of the shirt only to the stayline to give a straight line for stitching. There should be a clip on each side of the shoulder seam close to the seam. The edge of the collar should not be clipped (page 492).

Machine-baste the collar to the shirt on the stayline, stitching from the shirt side.

Attach facings to shirt at neck edge. While being attached to the shirt, the facings will be on top of the collar. (See illustration on page 492.)

Turn the facing to the right side of the shirt on the front fold lines, right side of facing to right side of shirt, on top of the collar, shoulder lines keyed, and pin.

Clip the neck edge of the facing to the stayline as on the shirt.

Stitch the facing and the collar to the shirt from the shirt side at the neck edge, from one



Attach facings to shirt.

folded front edge to the other, on the seam line, shortening the stitch for 1 inch at each end.

Trim the seam between the front edges and the shoulder seams to $\frac{1}{4}$ inch and further clip to the seam line on sharp curves. Do not trim the seam on the back-neck edge between the shoulder seams, because you will need the seam allowance to complete the flat-felled seam.

Complete back-neckline seam after removing the machine basting on the back-neck edge between the shoulder seams.

Trim the seam allowances (a) of the under collar and the shirt neckline, to $\frac{1}{4}$ or $\frac{1}{8}$ inch, and (b) of the upper collar, to $\frac{1}{2}$ or $\frac{3}{8}$ inch.

Turn under the seam allowance of the upper collar to make a flat-felled seam $\frac{1}{4}$ inch wide, clipping the edge of the seam allowance, if necessary, to make it lie flat on the shirt. Pin, placing pins perpendicular to the edge.

Stitch the folded edge of the collar to the shirt

Complete back-neckline seam.

from shoulder seam to shoulder seam, stitching close to the fold. Secure the stitching at each end.

Complete facings by turning the facings to the wrong side of the shirt along the front fold line and anchoring them in position to the shoulder or yoke seam of the shirt by hand or machine (page 410).

Complete the Sleeve Units

Your sleeve may be finished in one of several ways. A short or long sleeve may be finished with a hem. A sleeve of any length may have a band or a cuff, usually with an opening.

* * *

FOR A HEMMED SLEEVE

Staystitch sleeves on the top and lower edges.

Staystitch the top of the sleeve with a continuous staystitch and ease line, on the seam line, using

Staystitch the top of the sleeve.





Make opening at lower edge of sleeves.

(a) a regular stitch from the armhole edge to the first notch, (b) a long stitch over the cap of the sleeve to the other notch, and (c) a regular stitch to the sleeve edge.

Staystitch the lower edge of the sleeve $\frac{1}{4}$ inch from the edge.

Block sleeve hems by turning to the wrong side. Make the first turn on the stayline and the second turn on the fold-line marking, and press (page 411).

FOR A SLEEVE WITH A BAND OR CUFF

Staystitch top of sleeves as on the hemmed sleeve.

Make opening at lower edge of sleeves in the same way for a band or cuff, whether the sleeve is long or short.

Slash the opening on the back of the sleeve on the marked line or at a point one-fourth the width of the sleeve from the seam line as in A. The opening should be about $3\frac{1}{4}$ inches in length and on the grain of the fabric. Clip $\frac{1}{8}$ inch on the grain in both directions from the upper end of the slash.

Hem the edges of the opening as in B with a $\frac{1}{4}$ -inch hem on the back edge (nearest the seam line), and a $\frac{3}{8}$ -inch hem on the front edge, making the first turn of each hem $\frac{1}{8}$ inch wide, or the width of the clip. Be sure the hems are turned to the wrong side of the fabric, so that you have a right and a left sleeve.

Fold a pleat at the upper end of the opening from the wrong side of the sleeve as in C. Lap the narrow hem over the wide hem so that the fold

edge of the narrow hem meets the stitched edge of the wide hem. Secure with a pin about 1/2 inch below the upper end of the opening.

Stitch the pleat in position from the right side of the sleeve with a continuous line of stitching as in D: (a) Overstitch the last two or three stitches of the hem; (b) turn, and stitch across the pleat on the grain line; (c) turn, and stitch up along the edge of the pleat for 1/2 inch; (d) turn, and stitch diagonally to the point of cross stitching, forming a triangle; (e) overstitch on the straight line across the pleat; and (f) secure the stitching.

* * *

Set the Sleeves in the Shirt

The seam which joins the sleeve to the blouse in a shirt-type garment may be either a plain seam or a flat-felled seam, depending upon your preference.

* * *

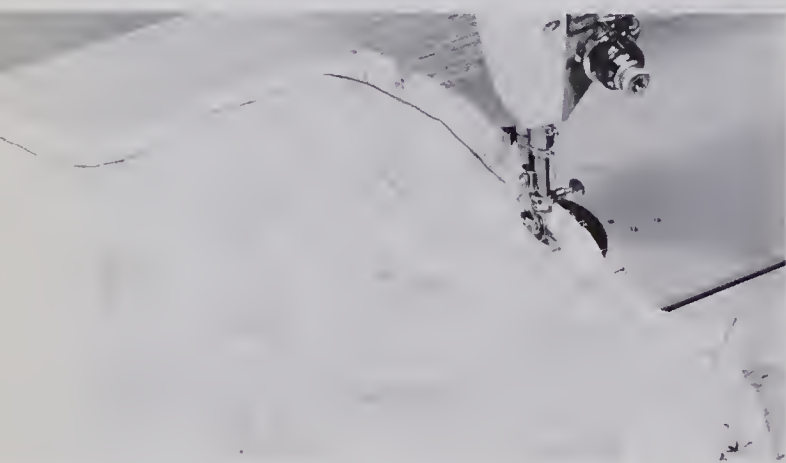
WITH A PLAIN SEAM

Pin sleeves to shirt, with right sides together, notches matched, armhole edges even, and seam lines keyed at the underarm edges, placing pins at the seam line and perpendicular to it with heads out.

Make plain seams to join sleeve to shirt.

Stitch the sleeve to the shirt from the sleeve side, easing in the fullness, as when joining the shirt front to the yoke.

Stitch the sleeve to the shirt (with a plain seam).



Underpress the seam, turning it toward the neckline or toward the sleeve, as preferred.

Finish the seam in the same way in which the yoke seams were finished.

WITH A FLAT-FELLED SEAM

Pin sleeves to shirt, with right sides OUT, notches matched, armhole edges even, and seam lines keyed at the underarm edges, placing the pins at the seam line and perpendicular to it with heads out.

Make flat-felled seams to join sleeve to shirt.

Stitch the sleeve to the shirt from the sleeve side, easing in the fullness, as when joining the shirt front to the yoke.

Trim the seam allowances (a) on the sleeve, to a scant 1/4 inch, and (b) on the armhole, to a scant 1/2 inch.

Turn under the seam allowance of the armhole to make a flat-felled seam 1/4 inch wide, clipping the edge of the seam allowance, if necessary, to make it lie flat on the sleeve. Pin, placing pins perpendicular to the folded edge, with heads out.

Stitch the fold to the shirt close to the edge, securing the stitching at each end.

Press the seam flat to finish.

* * *

Join the Front and Back Units at the Underarm

The underarm seam of the sleeve and the side seam of the shirt is a continuous one and may be either a plain seam or a flat-felled seam. You may use the same type of seam used to join the sleeve to the shirt or a different type, as you wish.

* * *

WITH A PLAIN SEAM

Pin front and back units together along the side seam line of the shirt and the underarm seam line of the sleeve, with RIGHT sides together, notches matched, edges even, and armhole seam lines keyed.

Make plain seams at underarms by (a) stitching the seams from the lower edge of the shirt to

the lower edge of the sleeve, opening out the hem if the sleeve is to be hemmed; (b) underpressing the seams open; and (c) finishing the seams as the other seams on the shirt have been finished.

WITH A FLAT-FELLED SEAM

Staystitch front edge of the underarm seam of the sleeve and the side seam of the shirt $\frac{1}{4}$ inch outside the seam line.

Pin front and back units together along the side seam line of the shirt and the underarm seam line of the sleeve, with WRONG sides together, notches matched, edges even, and armhole seam lines keyed.

Make flat-felled seams at underarms.

Stitch the front and back units together with a continuous seam from the lower edge of the shirt to the lower edge of the sleeve, opening out the hem if the sleeve is to be hemmed.

Trim the seam allowances of the sleeve and the shirt (a) on the BACK, to a scant $\frac{1}{4}$ inch, and (b) on the FRONT, to $\frac{1}{2}$ inch.

Turn under the seam allowance of the front $\frac{1}{4}$ inch, and overlap it flat on the back to make a flat-felled seam $\frac{1}{4}$ inch wide. Pin, placing pins perpendicular to the edge, with heads out.

Stitch the fold to the shirt, close to the edge, again stitching from the lower edge of the shirt to the lower edge of the sleeve.

Press the seam flat to finish.

* * *

Complete the Band or Cuff Units

Either a band or a cuff may be made from one piece of fabric that is folded or from two pieces of fabric that are joined together. The procedure for making the bands or cuffs varies with different types, chiefly because the interfacing must be applied in a different way.

* * *

FOR A FOLDED BAND

Interface bands in the same way in which a folded collar is interfaced (page 490). Be sure you have a pair.

Turn seam allowance of the interfaced half of each band toward the wrong side along the notched edge, and press a fold line to make the finishing easier.

FOR A TWO-PIECE BAND

Interface bands in the same way in which the two-piece collar is interfaced (page 490). Be sure you have a pair.

Join two pieces of each band along the long outer edge, with right sides of fabric together, by (a) stitching, (b) trimming the seam to $\frac{1}{4}$ inch, and (c) understitching.

Turn seam allowance of the interfaced half of each band toward the wrong side along the notched edge, and press a fold line to make the finishing easier.

FOR A FOLDED TURN-BACK CUFF, OR A FRENCH CUFF

Interface cuffs in the same way as for the folded collar (page 490), except that the interfacing should be placed on the half of the cuff that will be toward the outside when the cuff has been attached to the sleeve. Be sure you have a pair.

Turn seam allowance of the half of each cuff that is not interfaced toward the wrong side along the notched edge, and press a fold line to make the finishing easier.

FOR A TWO-PIECE, TURN-BACK CUFF, OR A FRENCH CUFF

Interface cuffs in the same way as for the two-piece collar, except that the interfacing should be placed on the half of the cuff that will be toward the outside when the cuff has been attached to the sleeve. Be sure you have a pair.

Join two pieces of each cuff along the outer edge, with right sides of fabric together, by (a) stitching, (b) trimming the seam to $\frac{1}{4}$ inch, and (c) understitching.

Turn seam allowance of the half of each cuff that is not interfaced toward the wrong side along the notched edge, and press a fold line to make the finishing easier.

* * *

Finish the Lower Edge of the Sleeves

The method of finishing the lower edge of the sleeve will depend upon whether it will be hemmed or have a band or cuff. All bands or cuffs are attached by the same procedure.

* * *

FOR A HEMMED SLEEVE

The hem on the lower edge of the sleeve has already been blocked. Finish the hem on light-weight fabrics as on the Cotton Skirt (page 429) or on heavy fabrics as on the Jumper or Slipover Dress (page 465).

FOR A SLEEVE WITH A BAND OR CUFF

Join bands or cuffs to sleeves for the French cuff, first folding the narrow hem of the sleeve opening to the wrong side of the sleeve, and anchoring it in position along the seam line by machine.

Stitch a gathering line on the seam line at the lower edge of the sleeve.

Divide the band or cuff in quarters by folding crosswise, not including the seam allowances. Mark the quarters on the notched edge of the single thickness of the band or on the interfaced half of the cuff.

Locate the band or cuff on the sleeve with the sleeve held toward you, right sides together, with the notched edge of the single thickness of the band or the interfaced half of the cuff along the lower edge of the sleeve.

Pin the band or cuff to the sleeve, keying the end seam lines of the band or cuff to the edges of the sleeve opening, placing pins at the seam line and perpendicular to it, with heads out. If one end of the band is shaped, pin the shaped end of the band to the edge of the opening that has the wider hem. Pin the sleeve seam to the band or cuff at the quarter marking.

Adjust the fullness by drawing up the gathering thread and distributing the fullness so that the two end quarters of the band will have the greatest amount. The center half will have few gathers.

Stitch the band or cuff to the sleeve from the



Join bands or cuffs to sleeves.

sleeve side on the seam line. Trim the seam to $\frac{1}{4}$ inch.

Finish bands or cuffs after they have been attached to the sleeves. All types of bands and cuffs are completed in the same way.

Close the ends of the band or cuff from the wrong side.

1. Fold the band or cuff lengthwise, right sides together, reversing the fold and keeping the seam allowance on the long edge of the band turned to the wrong side.

Close the ends of the band or cuff.

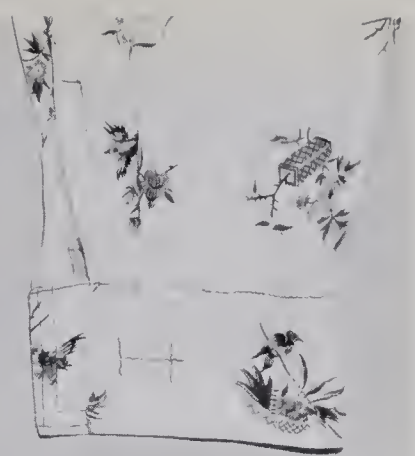




A



B



C

Finish bands or cuffs.

2. Stitch each end on the seam line.
3. Cut off the corners.
4. Underpress the seams open on the edge presser.
5. Trim the seam allowances to $\frac{1}{4}$ inch, tapering to the points.

Turn the band or cuff right side out, and lay the folded edge along the line of stitching on the inside of the sleeve as in A.

Pin the free edge of the band or cuff in position from the OUTSIDE of the sleeve, placing pins perpendicular to the seam, with heads out.

Top-stitch the band from the right side $\frac{1}{8}$ inch from the line of stitching that joined the band or cuff to the sleeve as in C or, if the collar and yoke have been top-stitched, the same distance from the band edge as the others were stitched as in B. Reinforce the stitching at each end by over-stitching as follows: (a) Begin $\frac{1}{2}$ inch from the end, and with the sleeve to the right of the needle, stitch to the end of the band; (b) turn, and stitch the length of the band; and (c) turn again, and over-stitch for $\frac{1}{2}$ inch as at the beginning. This reinforcement also secures the stitching.

* * *

Finish the Lower Edge of the Shirt

The finish on the lower edge of the shirt will depend upon the fabric and the way the shirt is to be worn. The edge may be either stitched and pinked, or it may be hemmed—by machine or by hand, depending upon the fabric.

* * *

FOR A STITCHED AND PINKED EDGE

Turn front facings to inside of shirt on the fold line, with the edges even, and pin in position.

Stitch lower edge of shirt $\frac{1}{2}$ inch from the edge or $\frac{1}{4}$ inch above the line of staystitching.

Pink edge below the stayline.

FOR A HEMMED EDGE

Finish front facings at the lower edge.

Turn the front facing to the right side of the shirt, with the lower edges even.

For a stitched and pinked edge





A

B

C

For a hemmed edge

Stitch the facing and the shirt together for the width of the facing on the hem fold line as in A, and trim the seam to $\frac{1}{4}$ inch.

Clip the lower edge of the shirt for the width of the seam allowance at the edge of the facing as in B.

Turn the front facing to the wrong side of the shirt as in B.

Hem shirt at lower edge with a machine-stitched hem as in C.

Make a first turn to the wrong side of the shirt on the stayline, and press.

Make a second turn the desired width of the hem, keying the seam lines of the hem and the shirt.

Machine-stitch close to the edge of the first turn, or hem with invisible machine hemming (page 260).

* * *

Apply the Fasteners

Fasteners for the shirt will include buttonholes and either buttons, studs, or links.

Make machine buttonholes on the front of the shirt and on the bands or cuffs. Determine the size of the buttonhole by the button. The buttonhole is usually the diameter of the button plus $\frac{1}{8}$ inch. Follow the directions given with the machine or the attachment which you use.

* * *

FOR BUTTONS

On a girl's shirt the buttonholes are placed on the right front. On a band or single cuff the buttonholes are placed on the front end.

FOR STUDS OR LINKS

If studs are to be used on the front, small buttonholes are needed on both the right and left front. These should be placed vertically on the center-front line. For a linked band, two buttonholes are needed—one in the center of each end of the band.

For the French cuff, four buttonholes are needed—one in the center of each end of each layer of the cuff. The size will be determined by the type of link you are going to use.

* * *

Sew on buttons in position to correspond with the buttonholes (pages 278 and 279).

Press the Shirt

If all the details of the shirt have been pressed carefully during the construction processes, little final pressing will be needed to make it ready for wearing. Complete any underpressing that may be necessary. Top-press the entire shirt.



French cuff

Band

Apply the fasteners.



NEW LEARNINGS FOR THE JACKET

IN PRELIMINARIES TO SEWING

Cutting the Garment

Cutting front, back, and sleeve for jacket with cut-on sleeves
 Cutting cushioning strip for hems
 Cutting jacket lining

Cushioning hems

Interfacing a faced sleeve

Reinforcing underarm seams of cut-on sleeves

Inserting shoulder pads

Anchoring front facing to hem

Lining a jacket with cut-on sleeves

IN CONSTRUCTION

Sewing Techniques

Making shoulder darts in outer fabric
 Making shoulder darts in front interfacing
 Edging front interfacing with tape
 Attaching edge of interfacing to a jacket

Fitting

Fitting a jacket

Pressing

Blocking darts in a tailored garment
 Blocking cushioning strips for hems
 Pressing a jacket

20

Jacket

THE PRIMARY purpose of this project is to learn the fundamental techniques of tailoring. Regardless of the design or fabric of your jacket, there will be many new techniques which will be repeated in tailored garments that you make in the future. Once you have learned these, you can make bolero-style jackets for dresses, suit jackets, lightweight outer jackets, toppers, and full-length coats. If you made a wool skirt, what you learned about the handling of wool fabric will help you in the making of a wool jacket.

Design and Fabric

Design

Because this is the first jacket you have made, the design you select should include a limited number of details and a minimum of fitting problems—for example, a jacket that is loose-fitting, collarless, and has sleeves cut in one piece with the body of the coat. The sleeves may be finished with a hem or a facing, either of which

can be worn turned down or turned back as a cuff. The front facing may be applied or cut on. A rolled collar cut in one with the body of the coat will be applied in the same way that it was for Advanced Dresses. Directions for the different types of pockets are given in other projects.

Fabric

In making a jacket, you will be using three types of fabric: the outer fabric, the interfacing, and the lining. The weight of the interfacing and the type of lining fabric will depend upon the outer fabric you have selected. If shoulder pads are required, select the type of pad which is suitable for the design of the jacket.

Outer fabric. Before you choose the fabric for your jacket, it would be helpful to reread Chapters 3 and 12. Because bulky, thick-pile fabrics and heavily napped fabrics are difficult to handle, choose a smooth-textured, firmly woven, medium-weight fabric. Plaid fabrics and fabrics with diagonal weaves, such as gabardine, also

present special problems. Though no other fiber responds so well to the techniques of tailoring as wool does, if cost or fashion makes it desirable to use fabric other than wool, the same fundamental techniques of tailoring can be used.

Interfacing. Interfacing fabrics may be woven or pressed. There is a variety of each type, some being heavier than others. The heavier interfacings are appropriate for use with heavy woolen fabrics, and the lighter interfacings are best for use with medium-weight and lightweight woolens, corduroys, linens, and cotton tweeds. The directions given here are for the use of a lightweight woven cotton fabric for interfacing, such as muslin, or a permanently finished and disciplined, or regulated, fabric. Directions for using crease-resistant interfacing, such as nonwoven interfacing or hair canvas, are given in the chapter on the Coat (page 538). Buy enough interfacing fabric so that all the pieces which are to be cut from it will be on the grain that is identical with the grain of the corresponding pieces of the outer fabric. Use preshrunk, lightweight muslin for cushioning the hems of the jacket and the sleeves.

Lining. The choice of lining is determined by the weight and character of the outer fabric. Silk, rayon, or acetate fabrics are recommended for lining woolens. Cotton linings are suitable for such fabrics as corduroy, linen, and cotton coatings. The lining frequently matches the outer fabric in color. However, interest may be added to the garment by a lining of a contrasting color or a printed or woven design.

Preliminaries to Sewing

The same preliminary steps are required in tailoring as those taken in the construction of the garments you have already made. Many of the procedures will be a repetition of familiar processes, but they may be more complicated because of the type of fabrics, the details in the design, and the fact that many of the techniques must be repeated on the three fabrics used, but with a different method of procedure for each fabric. This additional work, though not difficult, may make tailoring seem more complicated than it really is.

Plan Your Work

Careful planning of what there is to be done and how you are going to do it will simplify the work involved in tailoring.

It is always efficient to purchase all the fabrics and supplies for a tailored garment on one shopping trip. For your jacket you will need to purchase outer fabric, interfacing, lining, muslin for cushioning the hems, straight-woven tape or seam binding for the front edge of a cut-on facing, and matching thread and buttonhole twist.

Many of the sewing techniques used in tailoring are repeat learnings, but they appear in new places on the garment or are used in a new way. Try to understand what is similar to, and what is different from, the other garments you have made before you make your plan of work.

Select the Pattern

You will want to select a style for your jacket that is particularly becoming to you and that will fit well into your wardrobe, according to your needs and the other clothes you have. Keep in mind the details of design described at the beginning of this chapter. The measurement you need to check to determine pattern size is your bust measure. Buy your pattern in your correct size, according to your figure type. Keep in mind that a garment with a cut-on sleeve usually fits a bit looser than does a garment with a set-in sleeve.

Prepare the Fabric

Determine the yardage of the different fabrics that you will need by consulting the chart on the pattern envelope. You will also need to study the guide sheet to make sure that provision has been made for all facings and interfacings to be cut on grain that is identical with that of the jacket body. If this provision has not been made, estimate from the pattern pieces the approximate additional amount of fabric you will need.

All fabrics used in making a tailored garment—outer fabric, interfacing, and lining—should be (a) thread perfect, (b) grain perfect, (c) shrunk, and (d) pressed. For help in preparing your fabric, review Chapter 11, "Pressing As You Sew," and Chapter 12, "Handling Fabrics."

Many coat fabrics may be made thread perfect by tearing or cutting on a drawn thread or woven line, but some which are heavily napped may require raveling the ends until one thread carries all the way across the fabric. If the wool fabric has not been preshrunk, both the shrinking and the straightening of the grain can be done in one process by using the London method of shrinking. If the fabric has been preshrunk, the grain may be made perfect by steam-pressing.

Cotton interfacing is prepared for use in the same way as any other cotton fabric.

The preparation of the lining will depend upon the fabric. Cotton linings are prepared in the same way that any other cotton fabric is. Most rayon, acetate, and silk fabrics for linings have been preshrunk; they may be made grain perfect by steam-pressing.

Study the Pattern

A careful study of the pattern for your jacket is especially important because of the large number of pieces that will be included in this type of garment. Check to see whether separate pattern pieces have been provided for the interfacings and linings or if the pattern pieces for the outer fabric will have to be re-laid on the other fabrics. If there is a pattern for the lining, compare each piece with the specifications that are included under "Lay the Pattern" on the right. Identify all pieces, and select those which you will use for the style you have chosen to make. On your guide sheet, mark the layout and any details of instruction which are not included in this chapter.

Alter the Pattern

Check your body measurements against the corresponding measurements of your pattern to determine whether any alteration is necessary. Before you make any changes in your pattern, you will find it helpful to review Chapter 14. If any alterations are needed for the jacket, corresponding alterations must be made on the outer fabric, the interfacing, and the lining. Make the alterations, or mark reminders on the pattern to indicate where and how the alterations are to be made.

Lay the Pattern

In order to avoid the possibility of mistakes or omissions in alterations, it is advisable to lay the pattern and cut the jacket, the interfacings, and the lining during one work period.

If your jacket is to have pockets, refer to the instructions for the trouser-type pocket on page 457, for the patch pocket on page 485, for the welt pocket on page 434, or for the bound pocket on page 544.

Lay pattern on outer fabric. Be sure that the facings are laid on grain that is identical with that of the fabric of the jacket body. If your pattern does not include a piece for a back neck facing, use the pattern piece for the jacket back, and plan for a neck facing 3 inches wide. If the center back of the jacket is on the straight of the fabric, lay the pattern for the jacket back with the center back on a lengthwise fold for the neck facing. If the center back of the jacket is not on the straight of the fabric, plan to cut the facing exactly like the pattern.

Lay pattern on interfacing. The grain of the interfacing should be identical with that of the corresponding pieces of the outer fabric.

Lay the pattern for the front interfacing. and plan to cut it $\frac{1}{2}$ inch wider than the facing along the inner edge down the front. If a pattern for the interfacing is provided, make sure that it measures the same length as the jacket. Check also to see that the interfacing can be included in the seams at the neck and to the point of the natural shoulder on the shoulder. If there is no pattern for the front interfacing, use the pattern pieces for the jacket front and the front facing.

Lay the pattern for the back interfacing. using the pattern for the interfacing, if one is provided; if no pattern is provided for the interfacing, use the pattern for the back facing; or if no pattern for either the back interfacing or facing is provided, use the pattern for the jacket back. Plan to cut the interfacing $\frac{1}{2}$ inch wider than the facing along the unnotched edge in one or the other of the following ways:

- a. If the center back of the jacket is on the straight of the fabric, lay the center back on a fold of the interfacing.

- b. If the center back of the jacket is not on the straight of the fabric, lay the pattern on the interfacing as on the outer fabric.

Lay the pattern for the sleeve interfacing on the bias, and plan to cut it $\frac{1}{2}$ inch wider than the facing along the unnotched edge. Use the pattern for the interfacing, if one is provided. If no pattern is provided for the interfacing, lay the pattern for the facing on the bias. If the sleeve is to be hemmed, use bias strips of muslin instead of interfacing to cushion the edge.

Lay pattern on lining fabric. The grain of the lining should be identical with that of the corresponding pieces of the outer fabric. If pattern pieces for the lining are provided, check them by the corresponding pieces of the pattern for the jacket to be sure that they are the correct length and width. If there is no pattern for the lining, use the pattern pieces for the jacket. The length of the body lining should be the same as the outer fabric. The sleeve lining should be the FINISHED length of the sleeve.

Lay the pattern for the jacket-front lining, planning to cut the body-front lining the width of the jacket, minus the width of the facing, plus two seam allowances on the front edge.

Lay the pattern for the jacket-back lining, planning to cut the lining the length of the jacket back, minus the width of the facing, plus two seam allowances. If the lining pattern is for a lining that extends to the neck edge, measure down from the neck edge the width of the facing minus two seam allowances on the lining pattern. Mark the pattern along this line, and plan to cut the lining as the pattern is marked. Plan to cut the lining in one or the other of the following ways:

- a. If the back is flared, plan to cut the lining the same width as the jacket back.
- b. If the back is straight or fitted, plan to cut the lining the width of the jacket back plus 3 inches at the center back to provide for a $1\frac{1}{2}$ -inch pleat.

Cut the Jacket

Before cutting, be sure to check to see that all pieces are laid precisely on grain, all edges which

should be placed on a fold are so placed, and that pieces for the facing, interfacing, and lining are placed precisely on the grain identical with that of the corresponding pieces of the outer fabric. Cushioning strips for the hems and tape for edging the front interfacing will be cut without a pattern.

Cut outer fabric. The front facings for the jacket with a cut-on facing will be cut in one with the jacket fronts. The front facing for the jacket with an applied facing and the back neck facing should be cut exactly as laid. If the pattern for the jacket back is being used to cut the back neck facing, (a) cut around the pattern at the neck edge and for 3 inches along the shoulder edge, (b) remove the pattern, and (c) cut the facing 3 inches wide.

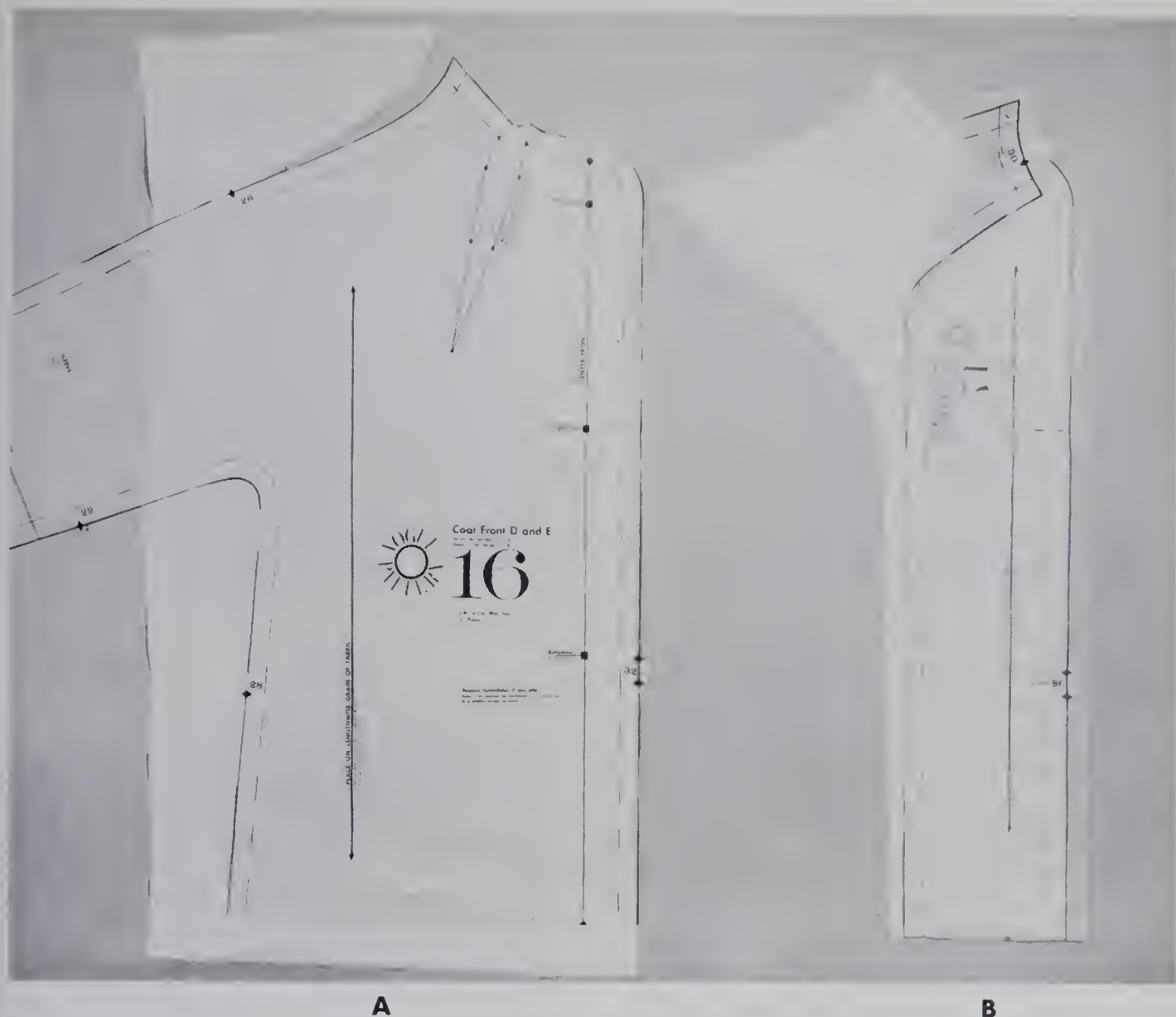
Cut interfacing. The interfacing includes front, back, and sleeve interfacings and cushioning strips for the hems. If facing or interfacing pattern is used, cut as laid. If there is no interfacing pattern provided, use the pattern for the jacket front.

Cut the front interfacing, according to the type of facing your pattern includes, following the instructions given below.

* * *

FOR A JACKET WITH AN APPLIED FRONT FACING

1. Lay the pattern for the jacket front on the interfacing fabric, and cut around the pattern at the neck and front edges and along the shoulder edge to the point of the natural shoulder. Remove the pattern as in A in the illustration.
2. Lay the pattern for the jacket-front facing on the interfacing fabric in place of the pattern for the jacket front in exactly the same position. Cut along the lower edge for the width of the facing plus $\frac{1}{2}$ inch; now cut along the inner edge $\frac{1}{2}$ inch wider than the facing to a point slightly above the bustline; and then curve the cutting line to the point of the natural shoulder as in B.



A **B**
Cut the front interfacing.

FOR A JACKET WITH A CUT-ON FRONT FACING

Cut off or fold back the facing section of the pattern for the jacket, and follow the directions given above for cutting the applied facing.

* * *

Cut the back interfacing $\frac{1}{2}$ inch wider than the facing along the unnotched edge. If the pattern for the jacket back is used, cut around the neck and along the shoulder edge far enough to make the interfacing $\frac{1}{2}$ inch wider than the facing. Remove the pattern, and cut the interfacing $\frac{1}{2}$ inch wider than the facing.

Cut the sleeve interfacing as laid, if the sleeve is to be faced, making it $\frac{1}{2}$ inch wider than the facing on the inner edge.

Cut the cushioning strips for the hems on a true bias of the interfacing, if the interfacing is lightweight, or from lightweight preshrunk muslin, if the interfacing is heavy. The strips should be $\frac{1}{2}$ inch wider than the hem allowances, and (a) for the sleeve, as long as the lower edge, and (b) for the jacket, as long as the lower edge minus the width of the front facings.

Cut tape for edging front interfacing. If the jacket has a cut-on facing, cut a strip of preshrunk seam binding or $\frac{1}{2}$ -inch straight-woven

cotton or linen tape the length of the front edge of the interfacing.

Cut lining. As you cut the lining, be careful to observe the provisions planned for when the pattern was laid on the fabric.

Transfer the Markings

Construction details should be marked on the outer fabric, the interfacing, and the lining. Suggestions for transferring markings to fabrics that are hard to mark are given in Chapter 13.

Mark outer fabric. Transfer markings for darts, hem lines, fold lines of cut-on facings, size and location of pockets, the point of the slash for a cut-on collar, etc. Mark the center front, center back, and the wrong side of the fabric.

Mark interfacing. Transfer markings for darts, hem line, center front, center back, and the point of the slash for a cut-on collar.

Mark lining. Transfer markings for darts. Mark the pleat on a straight-back jacket 1½ inches down from the neckline and from the waistline to the lower edge.

Assemble the Units

The units for this jacket are (a) the front unit, (b) the back unit, (c) the facing units, and (d) the lining. The interfacings for the front should be folded with the pieces of the outer fabric for the front, and the interfacing for the back should be folded with the outer fabric for the back. If a pocket is included, fold the pocket pieces with the unit to which it will be applied. Fold all the lining pieces together.

Construction of a Jacket

Because of the complications of different fabrics and details in the construction techniques, care and precision in following the Unit Method while making your jacket are essential to the achievement of a garment with a professionally tailored appearance.

There will be many repeat learnings, some of which will be varied slightly because of the type of fabric. The most important of these variations is the pressing and blocking of the wool. New

Learnings will include the preparation of the interfacing before it is joined to the outer fabric, the cushioning of hems, the insertion of shoulder pads, and the making and attaching of the lining to the jacket.

Complete the Jacket Front Unit

The front unit will consist of the right and left fronts of the outer fabric and the interfacing for each. The work is done on the outer fabric and on the interfacing separately; then the interfacing is attached to the outer fabric, and the unit is pressed. The procedure for making the front unit will depend upon whether the jacket has a cut-on or an applied facing.

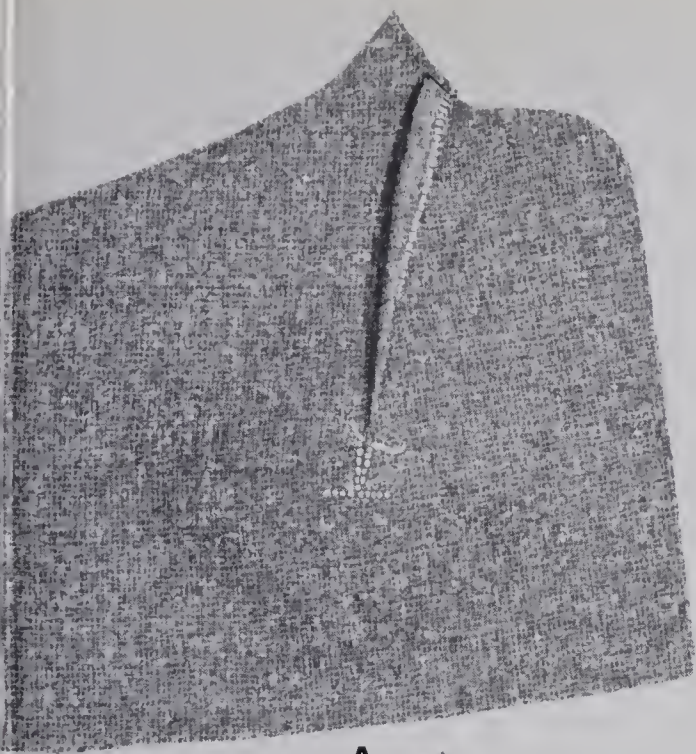
Complete front unit of outer fabric in the same way for a jacket with either an applied facing or a cut-on facing. The procedure for making the front unit will be the same for both, except for the application of the interfacing and the completing of the facing.

Press the fold line for the cut-on facings in the same way that you did on the Shirt (page 484). This will ensure that you have a right and a left front and that the two are exactly alike. It will also give you a guide line for locating the interfacing. To learn how to press wool properly, see Chapter 11.

Make the shoulder dart in the outer fabric.

1. Machine-baste the dart for a fitting, stopping about an inch short of the termination point to avoid marking the fabric if an alteration is needed as in A.
2. Check the jacket front against the body for correct location, slant, length, and width of darts. Alter, if necessary.
3. Permanently stitch the dart to the point, securing the stitching.
4. Trim the dart to seam width, unless the fabric is lightweight. At the point where the trimming crosses the fold, clip the dart seam allowance for one-half its width, so that the dart may be opened flat as in B.

Block the dart, referring to pages 290 and 303 in Chapter 11 for the techniques of pressing wool and blocking darts.



A



B

Make the shoulder dart (in the outer fabric).

Complete front unit of interfacing according to the type of facing. If there are shoulder darts in the outer fabric, there will be corresponding darts in the interfacing. The darts are completed on the separate pieces before the two can be joined, but the method of making the darts in the

interfacing is different from the method of making the darts in the outer fabric. For a jacket with a cut-on facing, the front edge of the interfacing must be edged with tape.

Make the shoulder dart in the interfacing, referring to the illustrations on page 508.

1. Slash on the dart marking line that is the more nearly on grain as in A.
2. Lap the cut edge to the marking line on the other side of the dart on what will be the right side of the fabric, making sure you have a right front and a left front.
3. Stitch close to the cut edge on the right side of the fabric from the shoulder edge to the point; stitch a second time the width of the presser foot from the first stitching. Instead of the two rows of stitching, the cut edge may be attached with a zigzag stitch from the right side as in B.
4. Trim away the excess dart fabric from the wrong side, close to the stitching.
5. Reinforce the point of the dart on the wrong side, with a 2-inch square of preshrunk muslin placed over the point as follows: (a) Fold the square on the diagonals to locate the center and to give guide lines for stitching; (b) place the center of the square at the termination point of the dart; and (c) stitch around the edges and on the diagonals of the square as in C, or attach the square of muslin by zigzagging as in D.

Edge the interfacing for the cut-on facing with the seam binding or tape. (See page 509.)

1. Place the tape along the front edge of the interfacing, edges even. Be careful to apply the tape so that you will have a right front and a left front.
2. Stitch the tape to the interfacing from the interfacing side, placing a first row of stitching $\frac{1}{4}$ inch from the outer edge and a second row close to the inner edge of the tape, or $\frac{1}{4}$ inch from the first row. This will necessitate stitching one front unit from the neck edge down and the other front unit from the lower edge up. When doing this stitching, be careful to avoid easing or stretching the fabric.



A



B



C



D

Make the shoulder dart (in the interfacing).

Attach interfacing to outer fabric, stitching one half from the interfacing side and the other half from the outer-fabric side. The method of attaching the interfacing to the outer fabric is different for each of the two types of facings—applied or cut-on.

* * *

**FOR A JACKET WITH AN
APPLIED FRONT FACING**

Place the interfacing on the jacket on the wrong side, with the neck, shoulder, and front edges even. Pin.

Cut off the corners of the interfacing, just enough to prevent the interfacing from being caught in the stitching at the points where the seams cross, before the staystitching is done.

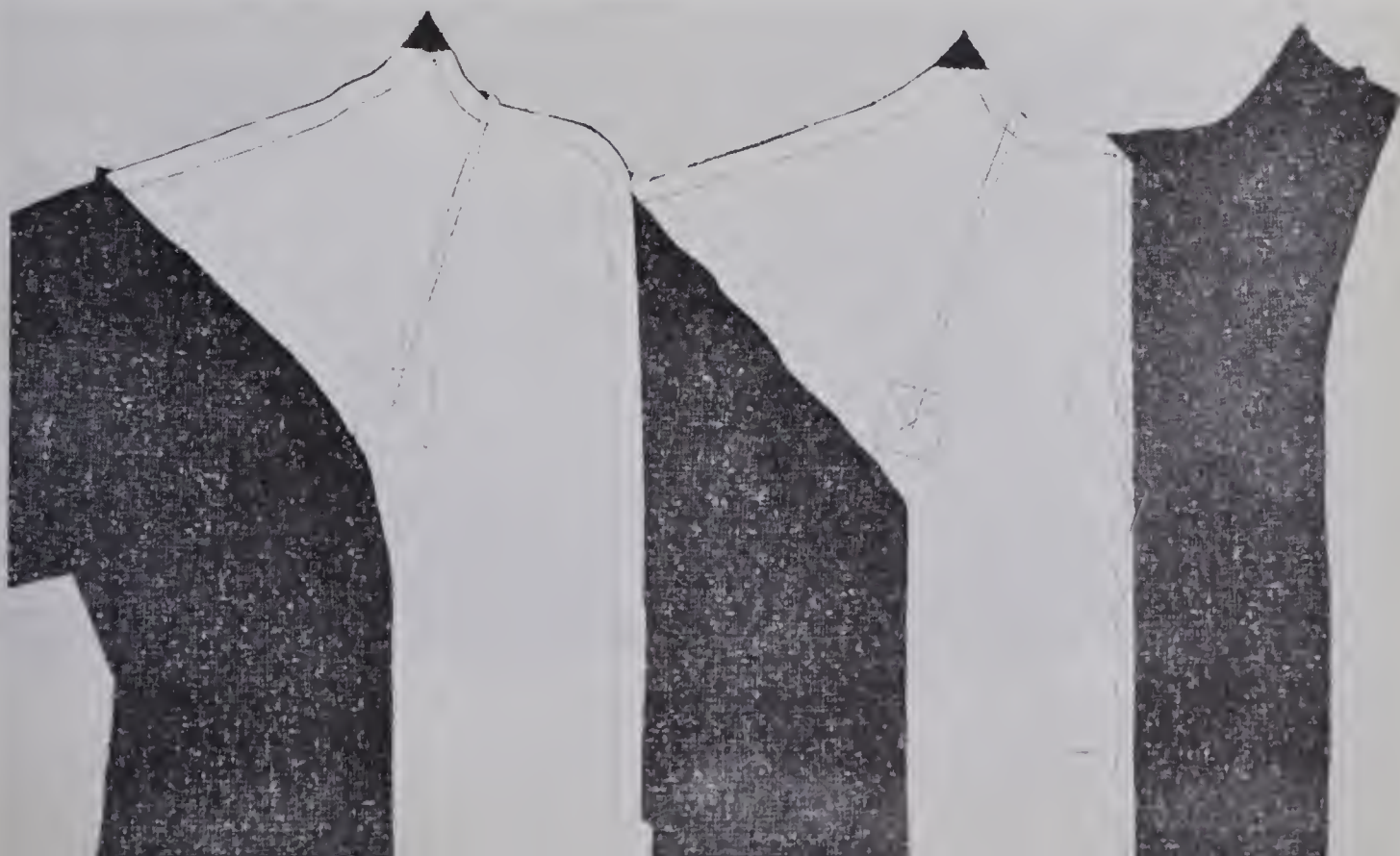
Staystitch the interfacing to the jacket, directionally, (a) on the neck and shoulder edges $\frac{1}{8}$ inch outside the seam line and (b) on the front edge exactly on the seam line. Do not staystitch beyond the point of the natural shoulder.

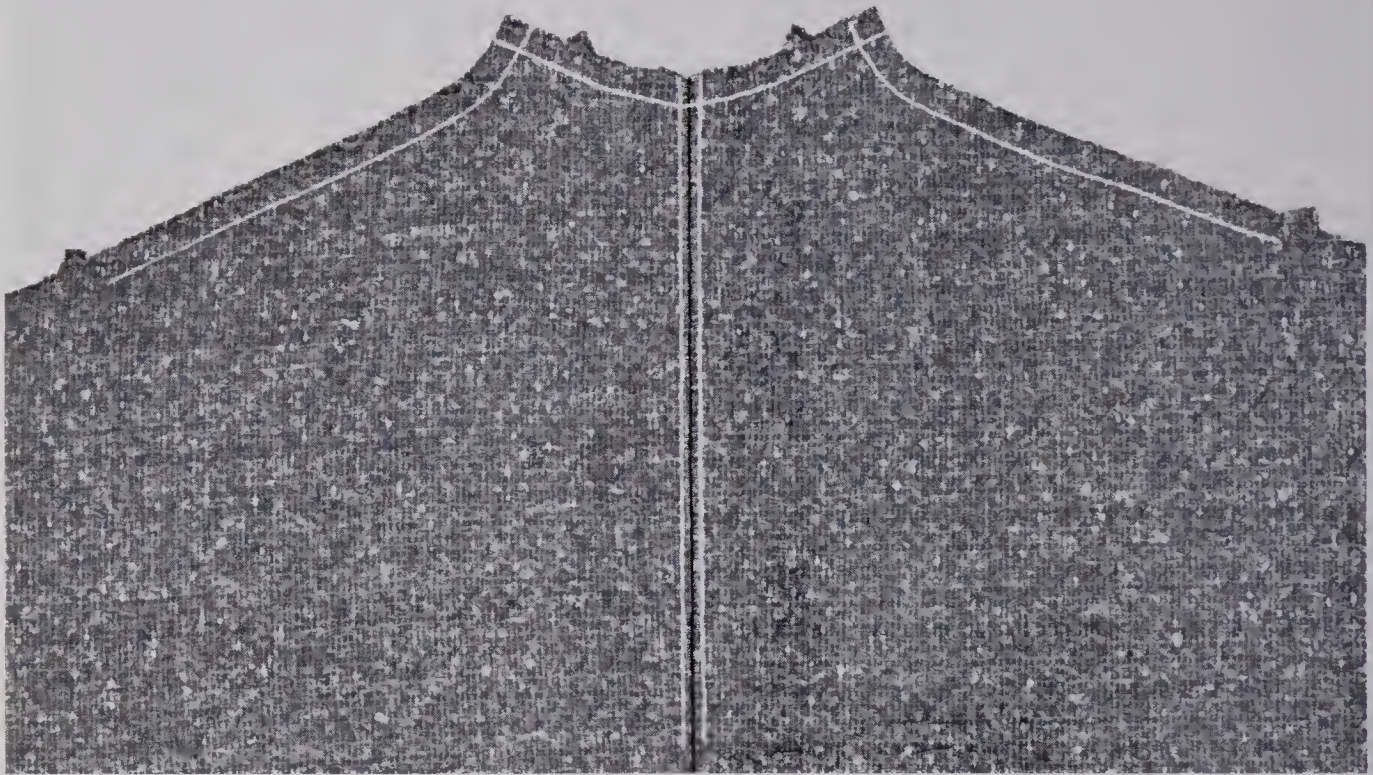
Edge the interfacing for the cut-on facing.

Attach interfacing to outer fabric.

With an applied front facing

With a cut-on front facing





Make the center seam.

FOR A JACKET WITH A CUT-ON FRONT FACING

* * *

Place the interfacing on the jacket, with the taped side of the interfacing toward the wrong side of the jacket, neck and shoulder edges even. The taped edge of the interfacing should come just to the fold line but must not extend over it onto the facing. Pin.

Cut off the corners of the interfacing just enough to prevent the interfacing from being caught in the stitching at the point where the seams cross.

Staystitch the interfacing to the jacket, directionally, on the neck edge and on the shoulder edge to the point of the natural shoulder $\frac{1}{8}$ inch outside the seam line.

Staystitch the cut-on facing on the neck and shoulder edges $\frac{1}{8}$ inch outside the seam line.

Attach the tape to the jacket along the fold line with hand stitches that are invisible on the right side, catching only the tape in the stitching.

Press front unit when the back unit is ready to be pressed.

Complete the Jacket Back Unit

If the back unit is cut in two pieces, the center-back seam is joined first; then the unit is completed in the same way as the front, except that no preparation of the back interfacing is necessary before applying it to the outer fabric.

Complete back unit of outer fabric before joining the interfacing to it.

Make the center seam, keeping the two halves together, if they were cut together, to ensure that the grain will match precisely.

1. Pin the seam on the grain as the pattern is removed in one or the other of the following ways:

- a. On fabrics that do not require matching, pin away from the seam line.
- b. On fabrics that require matching, pin on the seam line with the heads of the pins away from the end from which the stitching is to be done.

2. Stitch the seam.

3. Underpress the seam open.

4. Top-stitch on both sides of the seam close to the seam line to prevent sagging if the center-back seam is much off grain or if the fabric is heavy or loosely woven.

Machine-baste elbow ease, if ease is provided instead of darts, between notches on seam line.

Make the darts at the shoulder and the elbow, if elbow darts are provided instead of ease.

1. Machine-baste the shoulder and elbow darts in the same way as the shoulder dart on the front unit (page 506).
2. Check the jacket back against the body for correct length and location of darts. Alter if necessary.

3. Permanently stitch the darts.

4. Cut the fold line to within 1 inch from the point, unless the fabric is lightweight.

Block the darts before attaching interfacing to outer fabric (page 303). On lightweight and medium-weight fabrics, turn shoulder darts toward the center back and elbow darts toward the lower edge of the sleeve. On heavy fabrics, press the darts open, and turn the lower end of the shoulder darts toward the center back and of the elbow darts toward the lower edge of the sleeve.

Attach interfacing to outer fabric with the staystitching.

Place the interfacing on the jacket on the wrong side, neck and shoulder edges even.

Cut off the corners of the interfacing just inside the seam line.

Staystitch the interfacing to the jacket, directionally, on the neck and shoulder edges $\frac{1}{8}$ inch outside the seam line, continuing the staystitching on the outer fabric to the point of the natural shoulder.

Attach interfacing to outer fabric.



Press front and back units carefully before joining them. Because of the type of fabrics used, tailored garments require special techniques and more pressing than do simpler garments. Complete any necessary underpressing. Top-press units, using a pressing cloth.

Fit the Jacket

If you are not sure how your jacket is going to fit, you will need to machine-baste the units together for trying on.

Pin front and back units together at both the shoulder and underarm, with pins away from the seam line, with right sides together, notches matched, edges even, and ends of seam lines keyed. Distribute the ease of the back shoulder and of the elbow evenly, if ease is provided instead of darts.

Machine-baste shoulder and underarm seams, reversing the direction of the stitching where the direction of the grain changes. In order to make the finishing of the lower edge of the sleeve easier, this basting of the underarm seam will be removed after the fitting.

Try on jacket with shoulder pads in place while the fitting is being done if shoulder pads are to be used. Lap the right front over the left front, with the center-front marking lines keyed, and pin. Check (a) the position of the grain lines on the figure; (b) the location, slope, and length of the shoulder; (c) the size and location of the pockets; and (d) the length and width of the jacket and of the sleeve. Re-check the location, size, and slant of the darts. Compare them with the standards given in Chapter 14 (page 356). The jacket should fit with slight ease to allow for the lining.

Alter jacket, referring to Chapter 14. Remove the basting from the underarm seam.

Apply the Pockets

If pockets are to be included in your jacket, it is easier to apply them before the underarm seams are permanently stitched. Directions are given for the trouser-type pocket on page 457, for the patch pocket on page 485, for the welt pocket on page 434, and for the bound pocket on page 544.

Join the Front and Back Units at the Shoulder

After the jacket has been fitted and any necessary alterations have been made, the shoulder seams may be permanently stitched.

Stitch shoulder seams from the neckline to the lower edge of the sleeve.

Press seams carefully to give your jacket a well-made look. On wool fabrics it is especially important to press along the line of stitching before pressing the seam open.

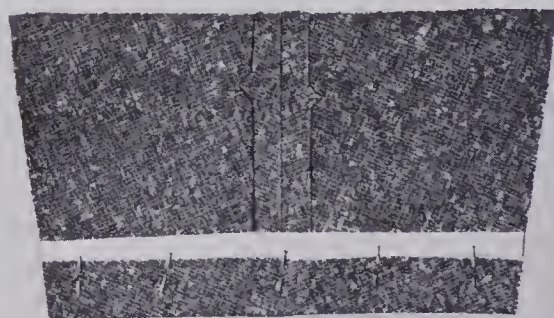
Underpress the seam open, pressing in the same direction in which the stitching was done.

Block the shoulder over a ham or cushion, shaping the upper part of the back unit and shrinking the ease along the seam line (page 229).

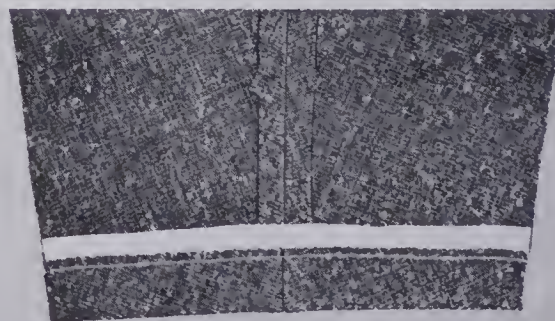
Prepare the Lower Edge of the Sleeves

The lower edge of a sleeve will be finished with either a hem or a facing before the underarm seam is closed.

Cushion upper edge of hems.



A



B

FOR A HEMMED SLEEVE

Turn up and block hems after the sleeve length has been determined (page 411).

Cushion upper edge of hems to prevent the edge of the hem from showing on the right side of the garment.

Grade the seam by trimming the seam allowances of the wool fabric to $\frac{1}{4}$ inch from the fold line to the upper edge of the hem. Cut off the corners of the seam allowances on the sleeve side of the hem at the fold line.

Block the cushioning strip, as shown on page 300.

Insert the cushioning strip in the hem while the sleeve is still on the pressing board as in A on the opposite page, with one edge of the strip extending $\frac{1}{2}$ inch beyond the cut edge of the hem and the other to the fold but not turned in the fold. Care should be taken not to stretch either the hem or the cushioning strip.

Pin the upper edge of the hem to the muslin at the sleeve seam lines, and then ease and pin the jacket fabric to the muslin along the entire edge as in A, keeping the muslin and the hem flat on the jacket with no suggestion of fullness or tightness.

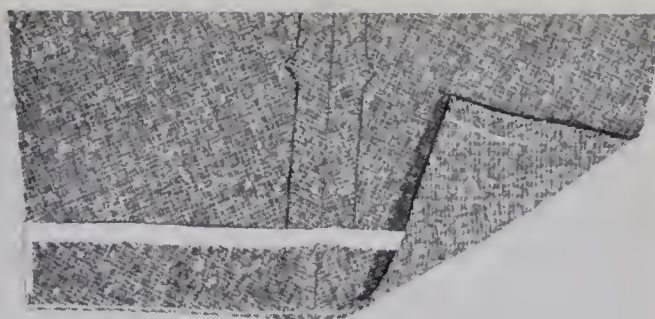
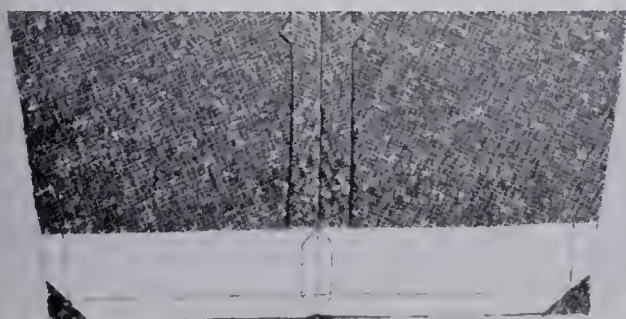
Attach the cushioning strip to the hem with machine stitching $\frac{1}{4}$ inch from the cut edge as in B.

FOR A FACED SLEEVE

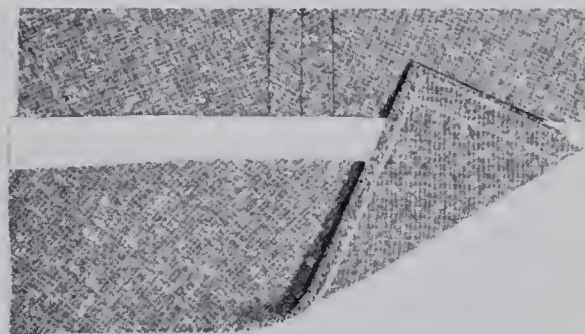
Attach interfacing to sleeves at the lower edge.

Place the interfacing on the sleeve on the wrong side, with notches matched and edges even.

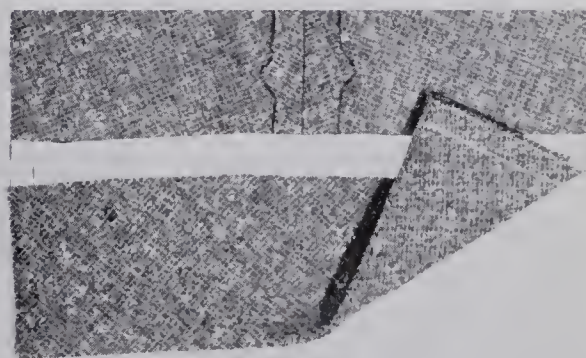
Attach interfacing to sleeves.



A



B



C

Finish the seam.

Cut off the corners of the interfacing at the lower edge.

Staystitch the interfacing to the outer fabric on the lower edge and the underarm seam lines $\frac{1}{8}$ inch outside the seam line.

Attach facings to sleeves, determining the method of finishing the seam that joins the facing to the sleeve by the way the sleeve is to be worn.

Place the facing on the sleeve along the lower edge, with right sides together.

Stitch the facing to the sleeve along the lower edge.

Finish the seam, depending upon how the sleeve is to be worn, in either of the following ways:

- a. For a sleeve worn one way—either turned down or turned back as a cuff:
 1. Trim the interfacing close to the line of stitching.
 2. Grade the seam by trimming so that the wider edge will be toward the outside when the jacket is worn.
 3. Understitch on the facing side as in A on page 513, if the sleeve is to be worn turned down, or on the sleeve side as in B, if the facing is to be turned back as a cuff.
 4. Press.
- b. For a sleeve worn both ways—turned down and turned back as a cuff:
 1. Trim the interfacing close to the line of stitching.
 2. Grade the seams.
 3. Press as in C. Because this style of sleeve cannot be understitched, it will require an especially good job of pressing to set a sharp edge on the fold line (page 299).

* * *

Complete the Front and Back Facing Unit

The back of your jacket will have an applied neck facing, but the front may have either an applied or a cut-on facing. The cut-on facing for the

front was staystitched at the time the interfacing was attached to the front.

Pin center seam of back facing, if the center was not laid on a fold, as the pattern is removed.

Staystitch applied facings on the neck edges and along the front edges, if off grain, $\frac{1}{8}$ inch outside the seam line.

Make center-back seam, and trim to $\frac{1}{4}$ inch.

Make shoulder seams, and cut off the corners of the seam allowances at the neck edge. Trim to $\frac{1}{4}$ inch.

Join the Front and Back Facing Unit to the Jacket

The procedure for joining the facings to the jacket will vary slightly, depending upon whether the facing is applied or cut on.

Attach facing to jacket according to the type of facing on the jacket you are making.

* * *

FOR A JACKET WITH AN APPLIED FRONT FACING

Place the facing on the jacket, with right sides together, and pin.

Stitch the facing to the jacket on the neck and front edges from the jacket side with a continuous seam from one lower front edge to the other on

Attach facing to jacket.



With an applied front facing



With a cut-on front facing



Finish seams.

the seam line, shortening the stitch at the corners and clipping the curved neck edge to the stayline.

FOR A JACKET WITH A CUT-ON FRONT FACING

Attach the facing to the jacket as in Advanced Dresses (page 471).

* * *

Finish seams by careful preparation before pressing to give a tailored appearance.

Trim the interfacing on the front and neck edges as close to the seam line as possible.

Underpress the seam open only on that portion of the neck edge that may be worn either turned up or turned back as a rever and that therefore cannot be understitched. This pressing will help to make a sharp edge when the facing is turned.

Cut off the corners of the seam allowances close to the line of the seam stitching, and taper the trimming of the seam allowance on both sides of the point to reduce the bulk. Further clip the seam allowances to the seam line on sharp curves.

Grade the seam by trimming (a) the facing seam allowance, to $\frac{1}{4}$ or $\frac{1}{8}$ inch, and (b) the jacket seam allowance, to $\frac{3}{8}$ or $\frac{1}{4}$ inch, depending

upon the fabric. If the jacket has a turned-back rever, clip the seam allowance to $\frac{1}{4}$ inch at the point where the rever begins, and reverse the grading. This keeps the widest edge of the seam against the outside of the jacket and lessens press marks on the right side.

Understitch the seam on the portion that was not underpressed open. Turn the seam allowance toward the side from which the stitching is to be done. Stitch the neck edge between the shoulder seams from the facing side. Stitch the front edge below the rever from the facing side. Stitch the neck and front edges of the rever from the side which will be underneath when the jacket is worn in one of the following ways:

- a. If the rever is always to be worn turned back, stitch it from the jacket side.
- b. If the rever is always to be worn turned up, stitch it from the facing side.

If the rever is to be worn turned up as well as turned back, no understitching can be done on it.

Press facing along neck and front edges, turning the facing to the inside of the jacket. Press the outer edge to a sharp crease, keeping the line of seam stitching exactly on the edge, using a damp cheesecloth over the wool to prevent shine and a pounding block to flatten the seam (page 299).

Join the Front and Back Units at the Underarm

The front and back units of the jacket are now ready to be permanently joined at the underarm.

Make underarm seams, keeping the grain of the front and back units as nearly identical as possible.

Pin the seam, with right sides together, notches matched, edges even, and the fold lines of the hems or the seam lines of the facings at the lower edge of the sleeve keyed. Keep the jacket flat on a table, so that there will be no stretching of the fabric on the bias-cut edges, with the sleeve hem or facing opened out.

Stitch the seam in the direction of the grain. The cut edges are bias and there has been no staystitching, so the direction of the stitching must be changed where the direction of the grain changes. Overstitch for 1 or 2 inches where the ends of the stitching meet.

Trim the interfacing of the sleeve close to the stitching of the underarm seam line.

Reinforce seams at underarm curve to prevent breaking of the machine stitching under strain.

Cut a reinforcing strip of preshrunk seam binding, straight—not bias—cotton tape, or a $\frac{1}{2}$ -inch-wide strip of selvale of the lining fabric, 6 inches long.

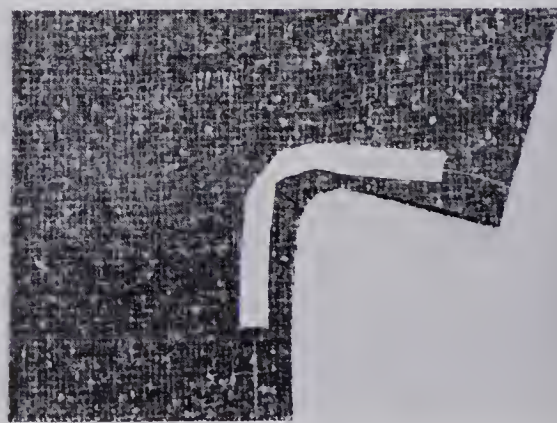
Place the reinforcing strip over the seam line, turning the tape over at the deepest part of the curve so that the strip will lie flat on the seam. Pin in place as in A.

Stitch the reinforcing strip to the jacket from the jacket side, overstitching on the line of the seam stitching as in B.

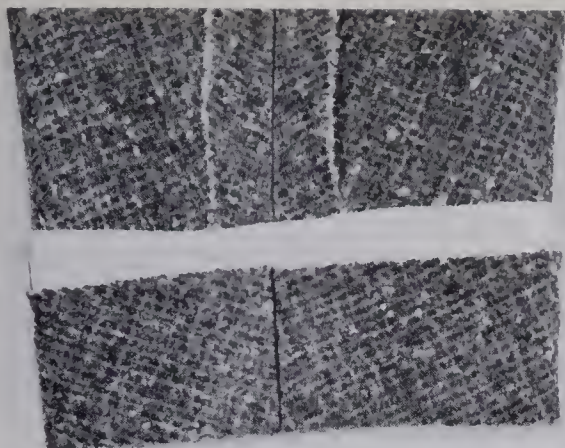
Reinforce seams at underarm curve.



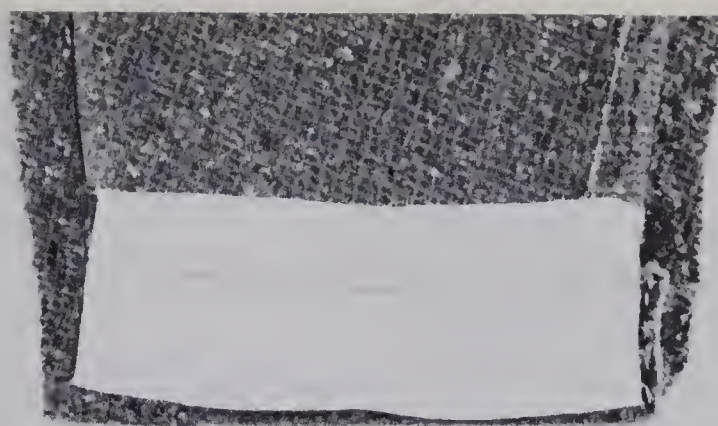
A



B



A



B

Attach hems to sleeves.

Clip the seam allowance at the underarm curve in two or three places to within $\frac{1}{8}$ inch of the stitching so that the seam will open out flat. Avoid clipping the tape.

***Underpress underarm seams** by turning the sleeve hem or facing to the wrong side of the sleeve, pressing the seam open, and re-pressing the fold line across the underarm seam.*

Finish the Lower Edge of the Sleeves

The procedure for finishing the lower edge of the sleeve when it is hemmed differs from that used when it is faced.

* * *

FOR A HEMMED SLEEVE

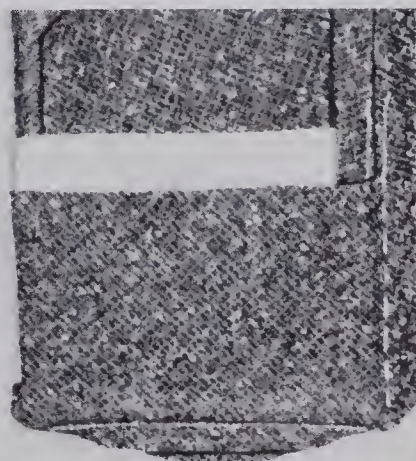
***Grade underarm seams** by trimming the seam allowances of the wool fabric on the turned-up portion of the hem to $\frac{1}{4}$ inch from the fold line to the upper edge of the hem. Cut off the corners of the seam allowances on the sleeve side of the hem at the fold line (page 465).*

***Attach hems to sleeves**, with the hem in position and the seam lines keyed exactly. Pin the hem to the sleeve along the underarm seam line. Turn the hem back and attach the seam allowance of the underarm seam of the hem to the corresponding seam allowance of the sleeve with short running stitches as in A. With the hem in position, attach the upper edge of the cushioning strip to the seam allowance of the upper-arm seam of the sleeve with running stitches as in B or with pick stitch (page 276).*

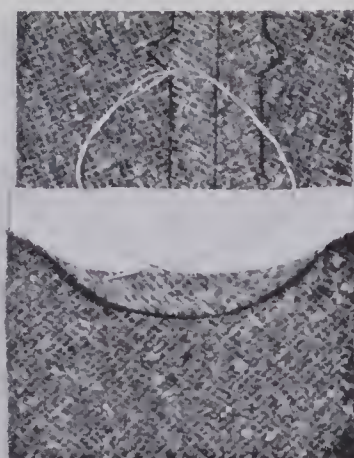
FOR A FACED SLEEVE

***Grade underarm seams**, trimming the interfacing close to the stayline. Trim the seam allowances of the outer fabric, which will be toward the outside when the jacket is worn, to $\frac{1}{4}$ inch for the width of the facing. Cut off corners of seam allowances that were not trimmed at the fold line.*

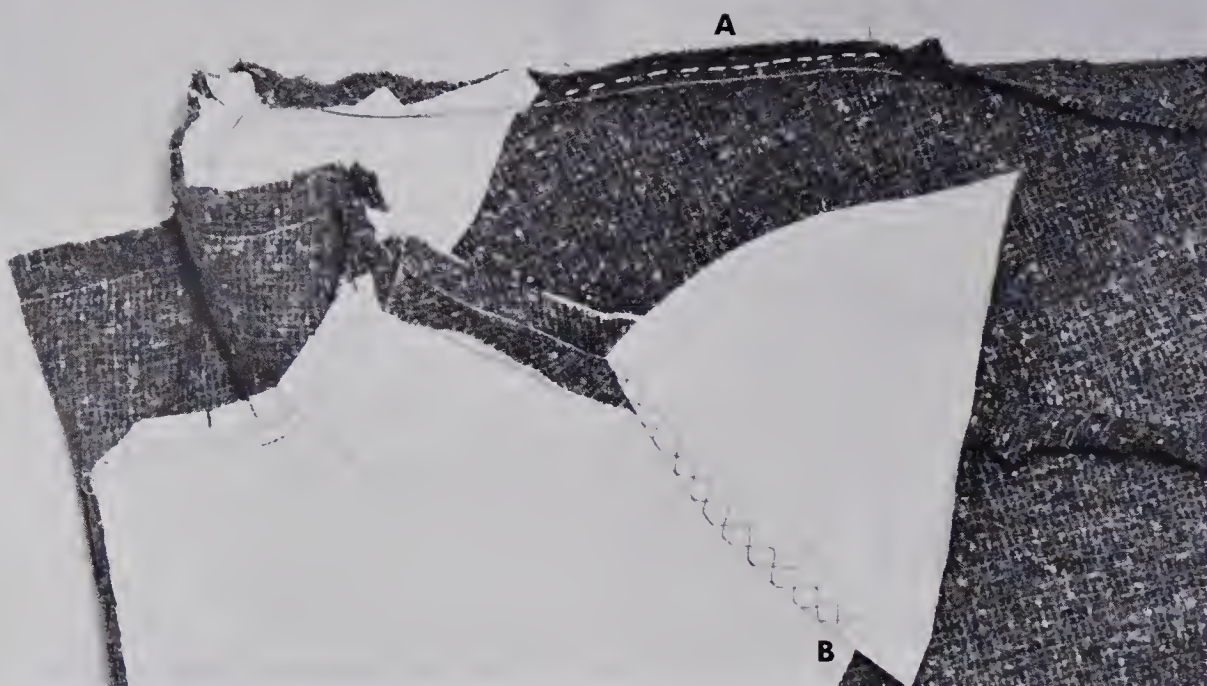
***Complete facings**, turning the facing to the wrong side of the sleeve. Pin in position, smooth-*



A



B



Attach shoulder pads to jacket.

ing the facing out flat and keying the seam lines of the sleeve and facing exactly. Fasten (a) one seam allowance of the underarm seam of the facing to the corresponding seam allowance of the sleeve by hand, with short running stitches as in A on page 517, and (b) the upper edge of the facing to the interfacing at the upper-arm seam of the sleeve with pick stitching as in B.

* * *

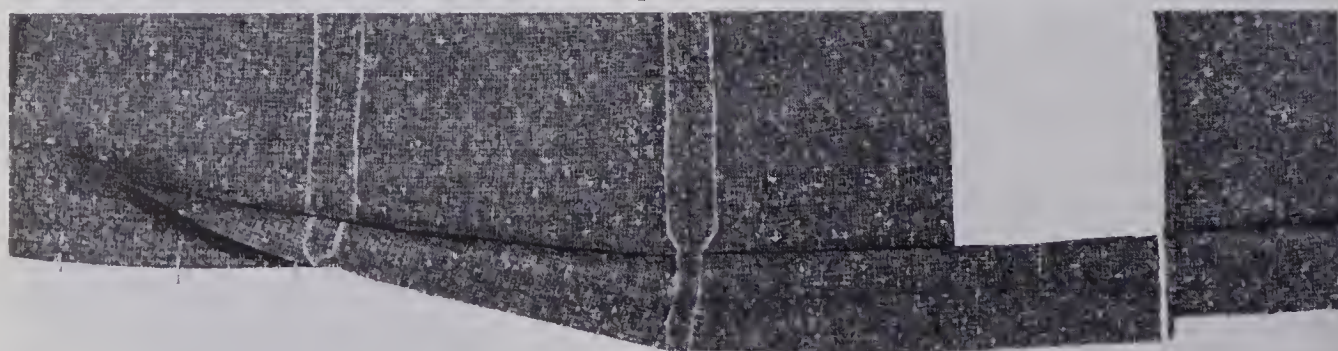
Insert the Shoulder Pads

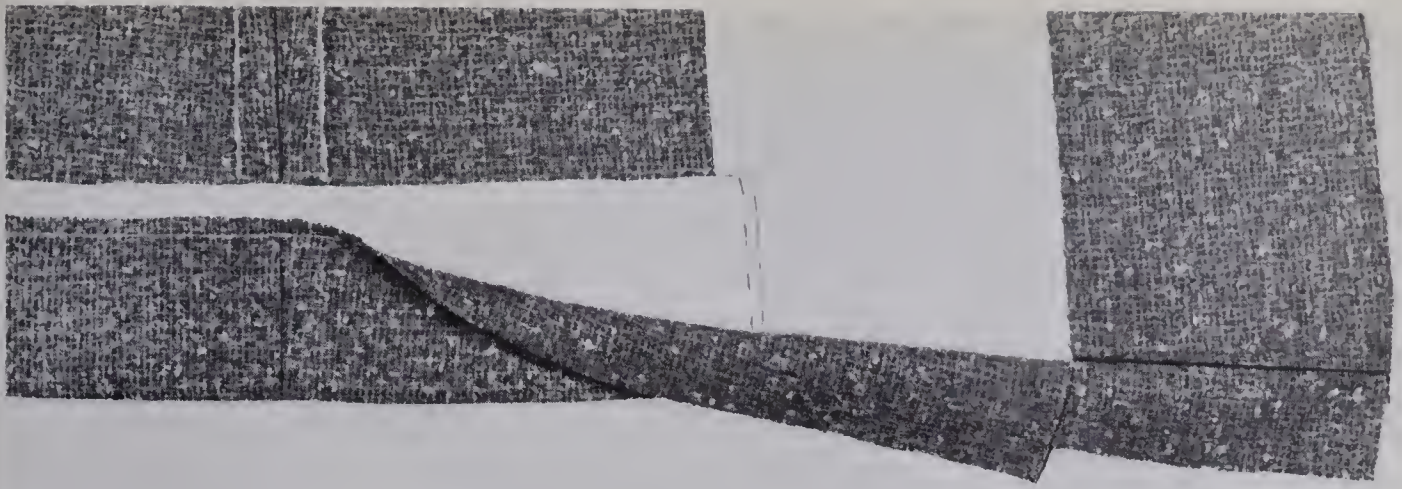
Shoulder pads are used to give the garment a fashion-right appearance. The type and thickness of the pad will vary with the style of the garment and the figure of the wearer.

Locate shoulder pads in jacket, and pin them in position with the jacket on.

Attach shoulder pads to jacket by hand-stitching. Sew (a) the back-shoulder seam allowance of the jacket to the pad with running stitches

Prepare hem.





Cushion upper edge of hem.

as in A in the illustration on the opposite page, easing the jacket onto the pad, and (b) the inner edge of the pad to the front interfacing with cross stitch or catch stitch as in B.

Hem the Jacket

In the hemming of the jacket, the front edges will require special treatment.

Level jacket for hem as on the Cotton Skirt (page 428).

Prepare hem to reduce the bulk in the hem before turning.

Cut off the interfacing on the hem fold line.

Trim off the facing at the lower edge $\frac{1}{2}$ inch.

Trim the seams on the turned-up portion of the hem to $\frac{1}{4}$ inch, and cut off the corners of the seam allowances on the jacket side of the hem at the fold line.

Turn and block hem with the facings turned out away from the jacket and with the interfacings lying flat on the jacket.

Cushion upper edge of hem with a bias muslin strip, to prevent the edge of the hem from showing on the outside of the jacket.

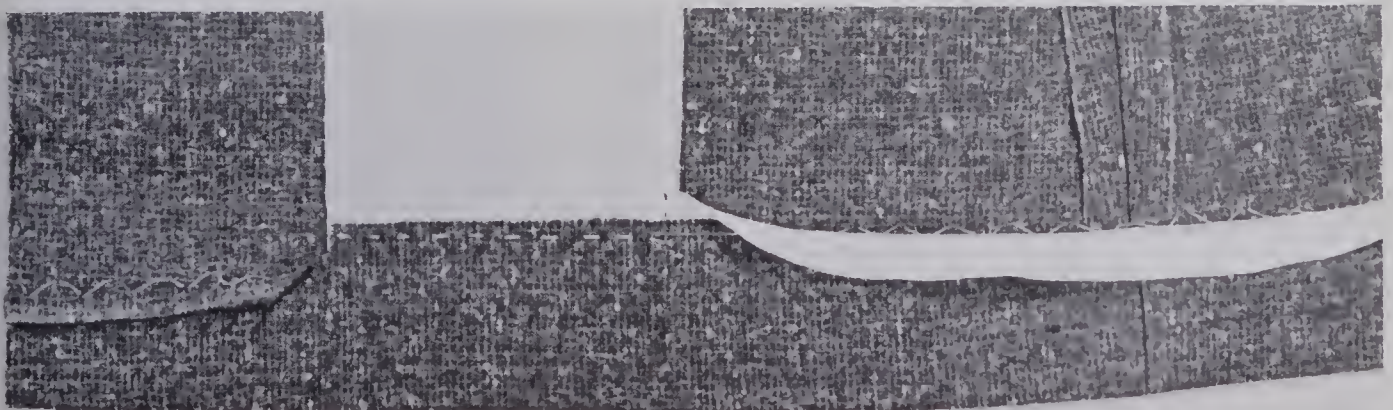
Block the cushioning strip, with the bias strip on top of the jacket hem. Lap the strip over the front interfacing $\frac{1}{2}$ inch at one end, and shape the strip to match the jacket hem by steam-pressing; lap the strip over the interfacing $\frac{1}{2}$ inch at the other end, and trim off any excess length (page 300).

Insert the cushioning strip in the hem while the jacket is still on the pressing board as for a hemmed sleeve (page 513).

Attach the strip to the hem from the jacket side (a) to the front interfacings, across the ends of the strip with hand running stitches, and (b) to the cut edge of the hem, $\frac{1}{4}$ inch from the edge, with machine stitching, easing the jacket fabric to the muslin. Re-press the upper edge of the hem.

Finish hem, with facings opened out. Pin the hem in position. Attach the hem to the jacket

Finish hem.



C

B

A



Anchor neck facing.

(a) between the inner edges of the interfacings along the line of stitching on the jacket body with pick stitches as in A on page 519, (b) through the interfacings with running stitches as in B, and (c) to the facings with pick stitch as in C.

Complete the Facings

In a lined jacket the facings need to be anchored to the outer fabric only in a few places, because the lining will partially hold them in position. The amount that the front facing will need to be attached will depend upon the length of the garment and the fabric.

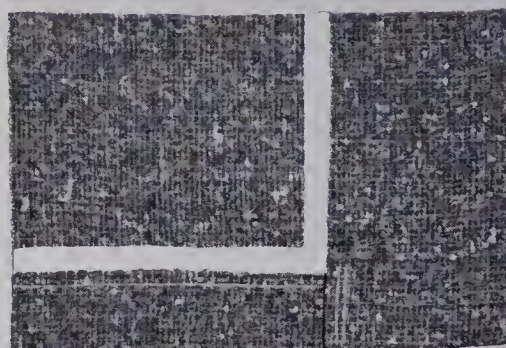
Anchor neck facing by keying the seams of the facing and the jacket at the shoulder and center back and attaching the facing seam allowances to the corresponding jacket seam allowances with running stitches.

Anchor front facing according to the style of the garment. On a short, lined jacket the front facing needs to be attached to the jacket only for the width of the hem at the lower edge. On a long, lined coat the front facing should be attached to the interfacing for the length of the facing (page 559).

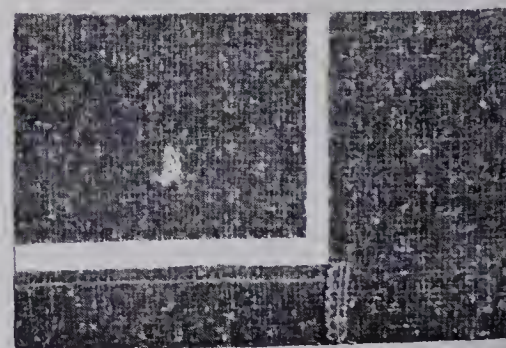
Finish the inner edge for the width of the hem in one or the other of the following ways:

- a. With regular machine stitching, stitch one to three rows close together, depending upon the weave of the fabric. Place the first row a scant

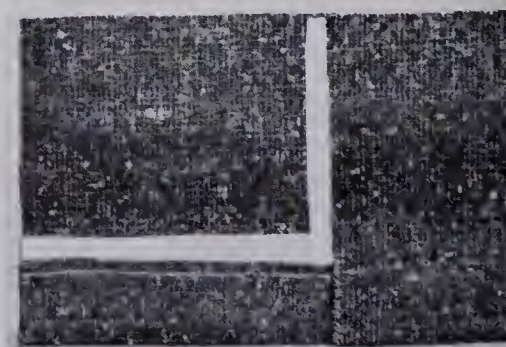
A



B



C



Anchor front facing.

$\frac{1}{4}$ inch from the edge of the end of the hem as in A. Trim the edge of the turned-up portion of the hem from the fold line up close to the stitching.

- b. With zigzag stitching, trim the edge of the turned-up portion of the hem to $\frac{1}{4}$ inch before stitching, and place the zigzag stitching over the edge as in C.

Attach the front facing to the jacket hem, folding the front facing to the inside of the jacket. Whip-stitch (page 274) the edge of the facing to the hem from the fold to the top edge and back again in such a way as to form cross stitches as in B. Be careful not to sew through to the right side. Underpress.

Attach the front facing to the interfacing by hand with a running stitch. For attaching the facing to the interfacing on full-length coats or on fabrics which roll badly, see page 559.

Press the Jacket

The jacket must be carefully and thoroughly pressed before attaching the lining, because the pressing cannot be done as well after the jacket is lined. (See page 287.)

Complete any additional underpressing that may be needed. Top-press the entire jacket, using a pressing cloth and following the grain of the fabric. Avoid pressing a crease in the sleeve. First press the upper part of the jacket, progressing around the jacket from one front edge to the other. Then return to the same front edge and press the lower part, continuing around the jacket. Avoid heavy top pressing of the hems and facings.

Make the Jacket Lining

The lining for a coat or jacket that has the sleeve cut in one piece with the body of the garment is completely made and given a thorough pressing before it is attached to the coat.

Complete front unit of lining in the same way that the front unit of the outer fabric was completed, except that a pleat instead of a dart will be made at the shoulder and there is no interfacing to be attached.

Staystitch the lining (a) on the neck edge, the



Make the shoulder pleat.

shoulder edge to the point of the natural shoulder, and the front edge, if off grain, $\frac{1}{8}$ inch outside the seam line, and (b) on the lower edges of the sleeve and the jacket $\frac{1}{4}$ inch from the edge.

Make the shoulder pleat by folding, as for a dart, and stitching on the line of the dart marking $1\frac{1}{2}$ inches down from the upper end. Turn the pleat toward the center front, and stitch in position on the shoulder seam line.



Make the center pleat.

Complete back unit of lining in the same way that the back unit of the outer fabric was completed, except that the shoulder fullness will be eased in instead of being taken up in a dart.

Pin the center seam as the pattern is removed.

Staystitch the lining (a) on the neck and shoulder edges $\frac{1}{8}$ inch outside the seam line,

using staystitch-plus along the center half of the shoulder instead of making a dart, and (b) on the lower edges of the sleeve and of the jacket $\frac{1}{4}$ inch from the edge.

Machine-baste elbow ease between the notches on the seam line.

Stitch the center seam as pinned.

Make the center pleat by stitching on the pleat line from the neck edge down $1\frac{1}{2}$ inches and from the waistline to the lower edge. Turn the pleat to the left, and press. Machine-baste in position along the neck and lower edges on the stayline.

Join front and back units at the shoulder and underarm. Stitch the seams and reinforce the underarm curve, as you did on the outer fabric.

Press lining by underpressing the seams open and pressing center-back pleat and front-shoulder pleats.

Line the Jacket

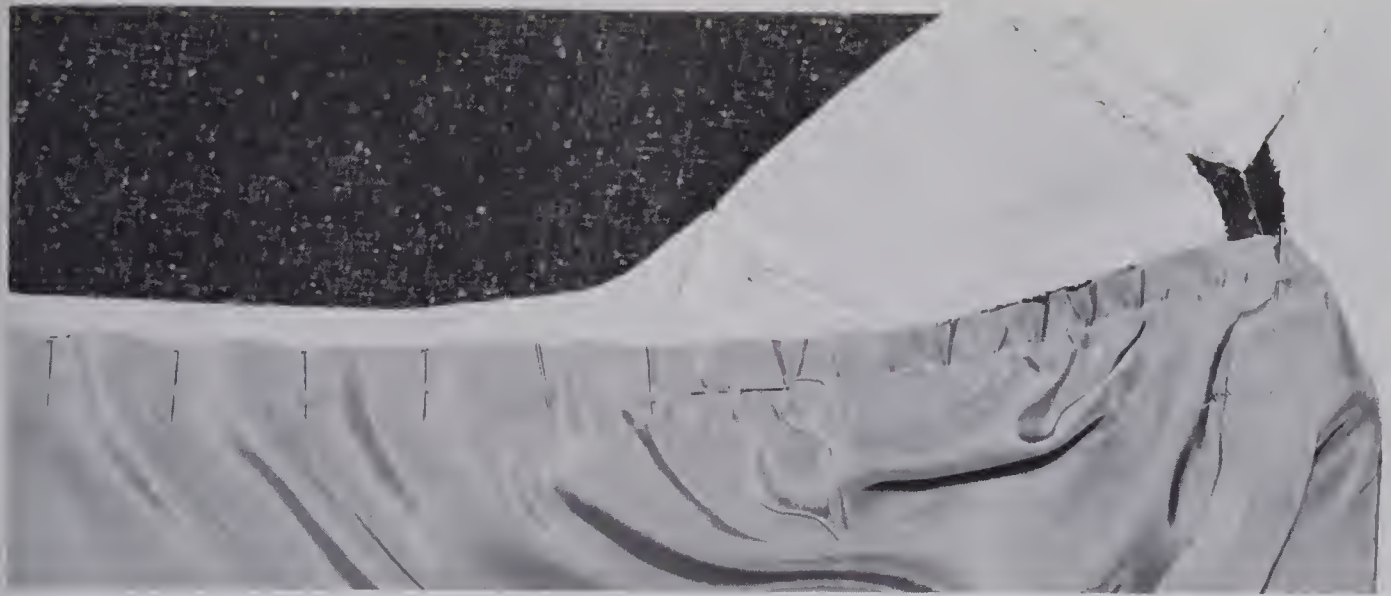
The lining is attached to the jacket by hand. Allowance for the give, or resiliency, in the wool must be made by easing the lining to the outer fabric as the two are joined. To permit this easing, the lining is always held on top of the outer fabric. The attaching is started at the left-front edge and progresses around the jacket, joining the corresponding vertical seams, the right-front edges, and finally the neck, shoulder, and lower edges.

Attach lining to left-front facing at the seam line along the edge of the facing.

Place the lining on the facing, holding the lining toward you, with right sides together, notches matched, edges even, and shoulder seams of lining and facing keyed.

Pin the lining to the facing, distributing the ease evenly along the entire length. The lower edge of the lining should extend about $\frac{1}{2}$ inch beyond the fold line of the hem.

Sew the lining to the facing on the seam line with small loose running stitches, easing the lining to the outer fabric so that the lining looks full. Begin at the shoulder seam, and stop about $1\frac{1}{2}$ inches above the top of the hem, securing the stitching at both ends.



Attach lining to left-front facing.

Attach lining seams to jacket seams in the following order: (a) the entire left underarm seam of sleeve and jacket body as in A, (b) the upper seam of the left sleeve as in B, (c) the center-back seam, (d) the entire right underarm seam of sleeve and jacket body, and (e) the upper seam of the right sleeve.

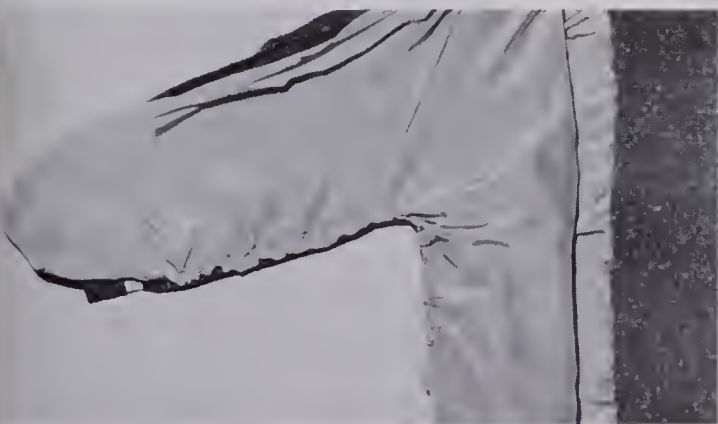
Place the seams together, with the corresponding seam lines of the lining and the jacket keyed and edges even.

Pin the seams together, easing the lining to the coat fabric and distributing the ease evenly. The lining should extend about $\frac{1}{2}$ inch beyond the fold line of the hem at each seam, the same as at the left-front edge.

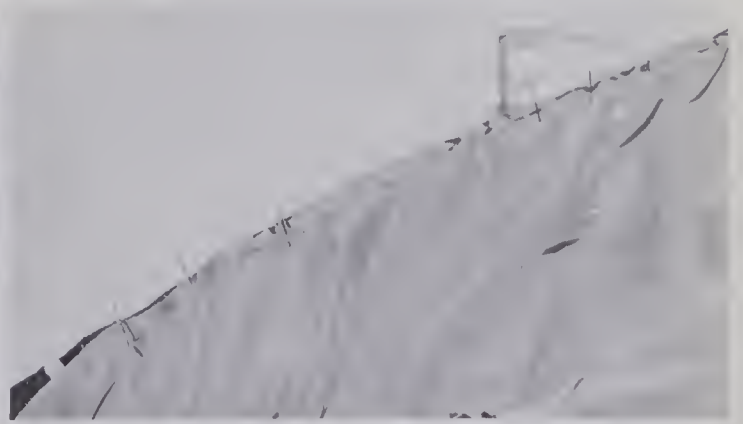
Hand-baste the seam allowances together with loose basting stitches. Begin $1\frac{1}{2}$ inches from the upper edge, and end $1\frac{1}{2}$ inches above the top of the hem of the sleeve and of the jacket, except on the center-back seam, on which the basting begins at the waistline. Secure each row of basting at both ends.

Locate the shoulder seam line of the jacket on the pad, if a shoulder pad is to be used, by placing pins from the right side of the jacket through the shoulder pad as in B. Key the shoulder seam line of the lining to the line of pins as shown. Hand-baste the seam allowance of the lining to the pad for the entire width of the pad, using small basting stitches.

Attach lining seams to jacket seams.



A

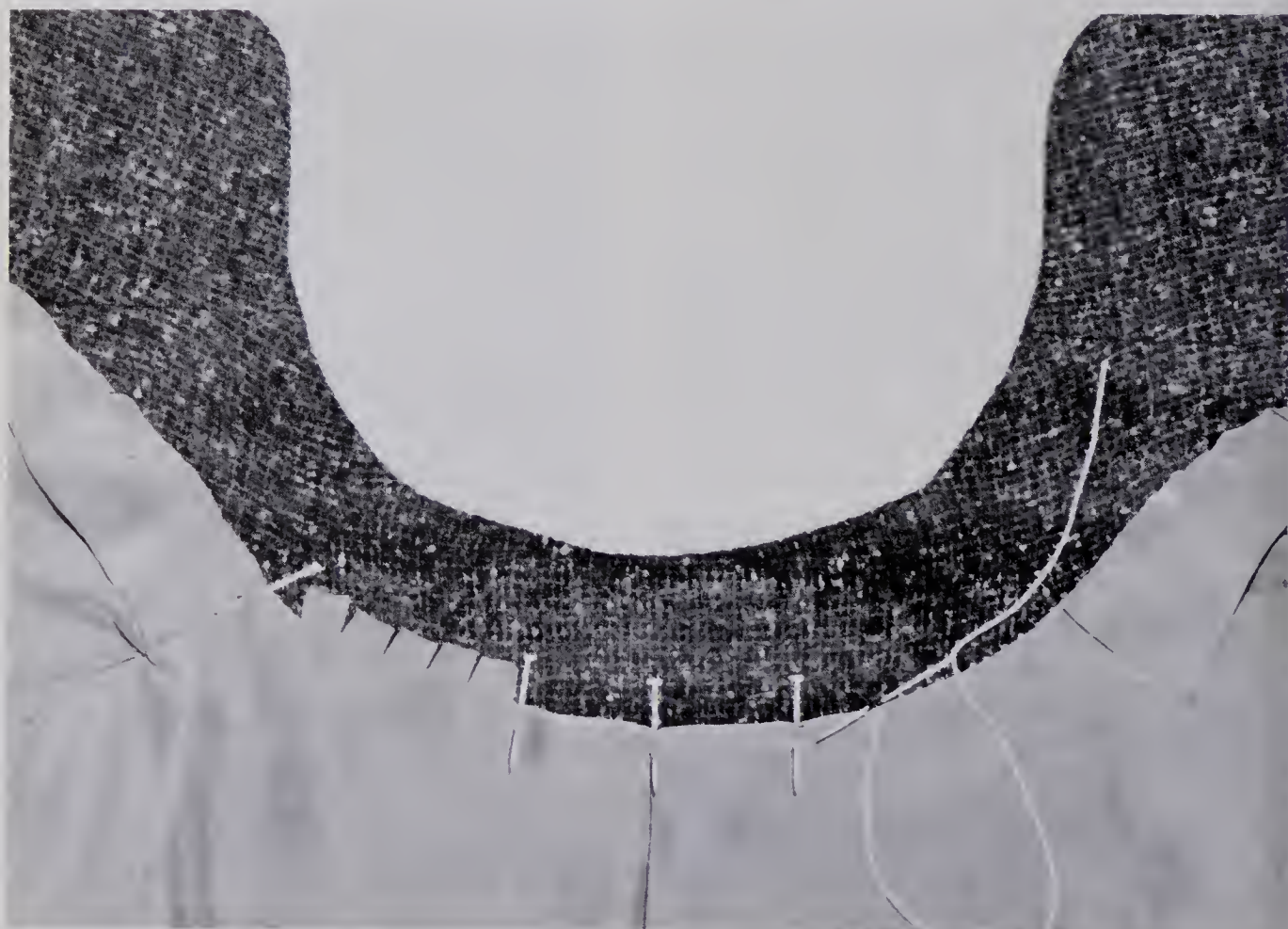


B



Attach lining to right-front facing.

Attach lining to back facing.





Attach lower edge of lining to jacket hem.

Attach lining to right-front facing in the same way that the left-front facing was attached, except that the sewing must be done from the lower edge up.

Place the lining on the facing, turning the right front of the jacket wrong side out and holding the lining toward you, right sides together, notches matched, edges even, and shoulder seams of lining and facing keyed.

Pin the lining to the facing, distributing the ease evenly along the entire length. The lower edge of the lining should extend about $\frac{1}{2}$ inch beyond the fold line of the hem.

Hand-sew the lining to the facing on the seam line with $\frac{1}{4}$ -inch loose running stitches, easing the lining to the outer fabric so that the lining looks full. Begin $1\frac{1}{2}$ inches above the top of the hem, and stitch as far up as possible—at least to the lower end of the dart. If it is not possible to sew all the way up to the shoulder seam with the jacket in this position, turn the jacket front right side out, and complete the attaching of the front edge to the facing by slip-stitching from the right side.

Attach lining to back facing by joining the neck edges of the lining to the lower edge of the back facing from the right side of the lining.

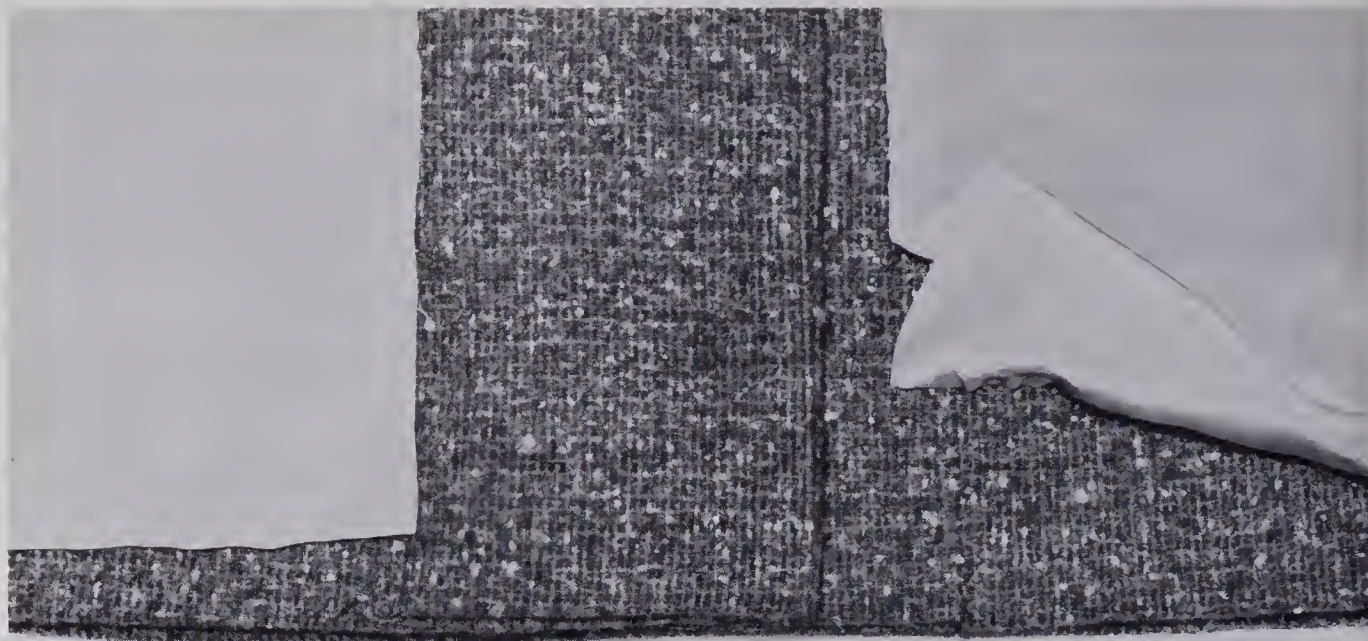
Turn under the lining at the neck edge on the seam line, clipping the curve to the stayline.

Lap the lining over the facing for the width of the seam allowance, keying the shoulder seams and the center back of the lining to the center back of the jacket. Pin in place.

Whip-stitch the lining to the facing with very small stitches placed close together, holding the lining toward you and working from right to left. Use heavy-duty thread or buttonhole twist if desired.

Attach lower edge of lining to jacket hem at the upper edge of the hem so that the excess length of the lining will make a fold at the lower edge. If the lining was cut the same length as the outer fabric and has been eased the correct amount when it was attached to the jacket, this fold will hang slightly above the lower edge of the jacket, and the lining will not show from the outside.

Turn the lining under along the line of stay-stitching.



Attach lower front edges of lining to jacket hem.

Pin the lining to the jacket hem, with the folded edge of the lining along the machine stitching at the top of the jacket hem, distributing the fullness evenly.

Slip-stitch the lining to the jacket hem along the line of the stitching. Avoid catching the outside of the jacket in the stitches (page 525).

Attach lower front edges of lining to jacket hem, making a fold of the excess length and slip-stitching the lining to the jacket facing for the width of the fold.

Attach lining to sleeves at the lower edge in the same way that the lining was attached to the jacket at the lower edge.

Press the Jacket

Both the jacket and the lining were completely pressed before the two were joined, so that only a small amount of final top pressing will be required.

Press lining as follows:

1. Shrink out the fullness, and make a sharp crease along the front edge.
2. Press the seams only enough to flatten them.
3. Set the fold at the lower edge of the sleeve and jacket.

Press outer fabric, if it has become wrinkled from handling as the lining was being attached, by light top-pressing. (See page 287.)



NEW LEARNINGS FOR THE COAT

IN PRELIMINARIES TO SEWING

Cutting the Garment

Cutting front and back interfacings for coat with set-in sleeves

Cutting interfacing for tailored collar

Cutting shaped edgings for interfacings

Cutting extended shoulder line on lining

IN CONSTRUCTION

Sewing Techniques

Edging interfacing with shaped edging

Making shoulder darts in back interfacing

Making bound buttonholes and bound pockets

Applying interfacing to under collar

Making a notched collar

Finishing sleeves with divided facings

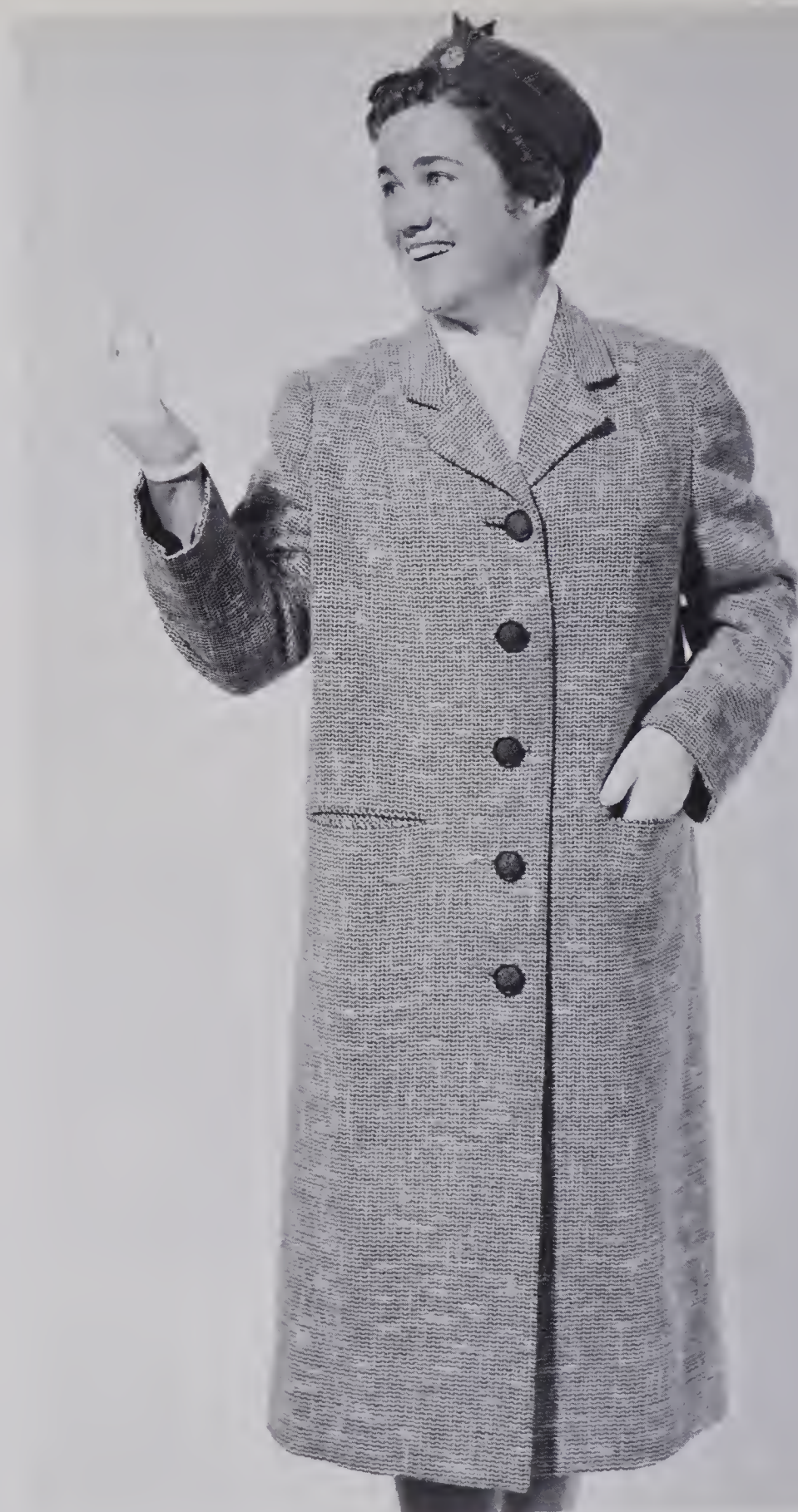
Lining a coat with set-in sleeves

Fitting

Fitting a coat

Pressing

Shaping under collar



21

Coat

A TAILORED coat will be the culminating project in the series by which you have learned to sew by the Unit Method. It may be a topecoat of any length or even a suitecoat. You have experienced a gradual progression of learning, starting with the simple fundamentals and advancing by a step-by-step procedure to the complicated techniques of a tailored garment. This series has given you the basic knowledge and skill essential to successful home sewing.

Some of the tailoring techniques on the coat will be new to you, but many of the processes will be repeat learnings. For example, setting a sleeve into a coat is fundamentally the same as setting a sleeve into a blouse or dress, but because wool can be shaped so successfully by steam-pressing, you will find it a very interesting and satisfying experience to block the sleeve for the coat. There will be similar variations in other repeat learnings.

Design and Fabric

Design

As for any other garment, the fabric for your coat must be considered when selecting your pattern, for it is possible to attain maximum success only when the design of the pattern is suited to the fabric. It would be well to choose a design on which there will be New Learnings. To continue the progression that has been outlined by the projects suggested in this book, your coat should have set-in sleeves, a notched collar, bound pockets and buttonholes, and should be interfaced and fully lined. The coat may be loose-fitting or semifitted, short or full length, and have either a cut-on facing or an applied facing.

Fabric

In making a coat, you will again, as in the Jacket, be using several different kinds of fabric in one garment: the outer fabric, the interfacing,

and the lining. Each must be appropriate for the others. If shoulder pads are required, select the type of pad which is suitable for the design of the coat.

Outer fabric. Wool, or a blend of at least 55 percent wool, is recommended for the tailored coat because of the way wool fabric responds to tailoring. A smooth-textured, firmly woven, medium-weight fabric is easier to handle than a fabric which is bulky, heavily napped, or has a thick pile. It will help you in choosing your fabric to re-read Chapters 3 and 12. The same fundamental tailoring techniques can be used on fabrics other than wool if cost or fashion makes them more desirable.

Interfacing. For this coat a woven, crease-resistant interfacing, such as Hymo or hair canvas, is recommended for the coat fronts and collar. (See table on page 324.) Lightweight, preshrunk muslin, wigan, or similar cotton is always used for interfacing the back of the coat, for cushioning the hems, and for edging the interfacing.

Lining. A great variety of fabrics, especially woven for the purpose, are available for coat linings, and many dress fabrics are equally suitable. In a season when fashion emphasizes the idea of ensembles, the coordinating of the lining of a coat or jacket with a blouse or dress may influence the choice of the lining fabric. A lining of silk or acetate is recommended for a wool coat. Cotton linings are appropriate for coats of corduroy, linen, cotton suitings, and similar fabrics. Some lining fabrics are laminated with foam.

Preliminaries to Sewing

Certain preliminary procedures are necessary in the making of any garment, and these remain the same regardless of what the garment is. The way each step is carried out will vary with the complexity of the pattern design and the fabric.

Some of the techniques may be complicated because of the fabric difficulties and more intricate detail in the construction. There will also be New Learnings in the cutting of the interfacing and of the lining.

Plan Your Work

A careful and detailed plan of work was never more important than in the tailoring of a coat. A coat—even the comparatively simple one that is suggested here—includes many and different techniques that involve considerable work. Many of them are not difficult, but frequently a process depends upon the one which preceded it, so the correct order of work and care in doing it are extremely important.

Select the Pattern

Your need for a coat will be the deciding factor in your choice of a pattern style. Look for a style that includes the details of design described at the beginning of the chapter. A short, loose-fitting or semifitted style is easier to make than a long or a closely-fitted coat. The only measurement you need to check is your bust measure if you know your figure type, since coat patterns are bought according to bust measure.

Prepare the Fabric

Study the layout on the guide sheet of your pattern before deciding how much of the different fabrics will be required to make your coat. Because most patterns do not include instructions for edging the front interfacing with a fitted edging, it may be necessary to purchase enough of a different interfacing fabric to cut the edging on the lengthwise grain. Also, if you plan to make your coat longer or shorter than the pattern length, you will need to add or deduct the amount involved. Outer fabric, interfacing, lining, and shoulder pads should be purchased on one shopping trip.

All the fabrics which are to be used in the tailoring of your coat—outer fabric, interfacings, and lining—should be properly prepared before you begin to lay your pattern. They should be (a) thread perfect, (b) grain perfect, (c) shrunk, and (d) pressed. For help in preparing your fabric, review Chapter 11, "Pressing As You Sew," and Chapter 12, "Handling Fabrics."

Coat fabrics may be made thread perfect by tearing, cutting on a drawn thread or woven line,

or if heavily napped, by raveling the ends until one thread carries all the way across the fabric. (See illustrations on page 323.)

Woolen fabrics that are not preshrunk should be shrunk and made grain perfect by the London method. If the fabric has been preshrunk, the grain may be made perfect by steam-pressing.

For interfacings made of wool, such as Hymo and hair canvas, use the same methods of preparation as for wool outer fabrics. Prepare interfacings made of cotton as other cotton fabrics are prepared. Nonwoven interfacings do not require any preparation.

The method of preparing lining fabrics will depend upon whether they are made of cotton, silk, or a synthetic.

Study the Pattern

Because there may be a large number of pieces in the coat pattern, it is especially important that you make a careful study of your pattern. Separate the pieces for the outer fabric, the interfacing, and the lining. The pieces for the interfacing and lining should be compared with the standards that are given under "Lay the Pattern." Read the directions given for the construction of the coat to determine whether they include any details to which you may wish to refer later.

General instructions for making a coat are given in this chapter, but you may need to refer to your guide sheet for the directions for certain details included in your particular pattern. Mark these for quick reference. Mark also the layout plan that is best for the style, size, and fabric that you are using.

Alter the Pattern

Cheek your pattern by your own measurements for possible individual variations to determine what alterations may be needed. Alterations should be made in the pattern pieces or as the pattern is laid on the fabric (Chapter 14). It is important to remember that if any alteration is made, it must be made on the corresponding pieces of the outer fabric, the interfacing, and the lining.

Lay the Pattern

In order to avoid the possibility of mistakes or omissions in alterations, it is advisable to lay and cut the pattern for the coat, the interfacings, and the lining before beginning to sew. As in the Jacket, facings, interfacings, and linings should all be laid on grain that is identical with that of the corresponding pieces of the coat. Mark a reminder on the fabric wherever an alteration which requires an increase has been planned.

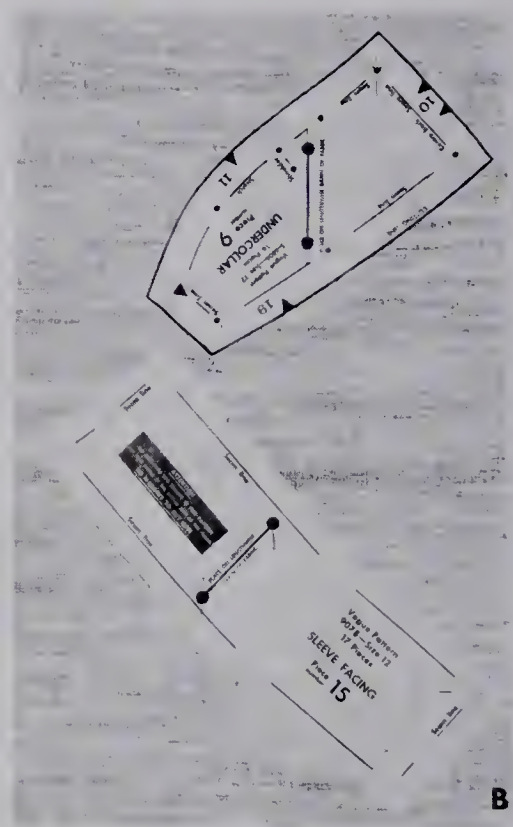
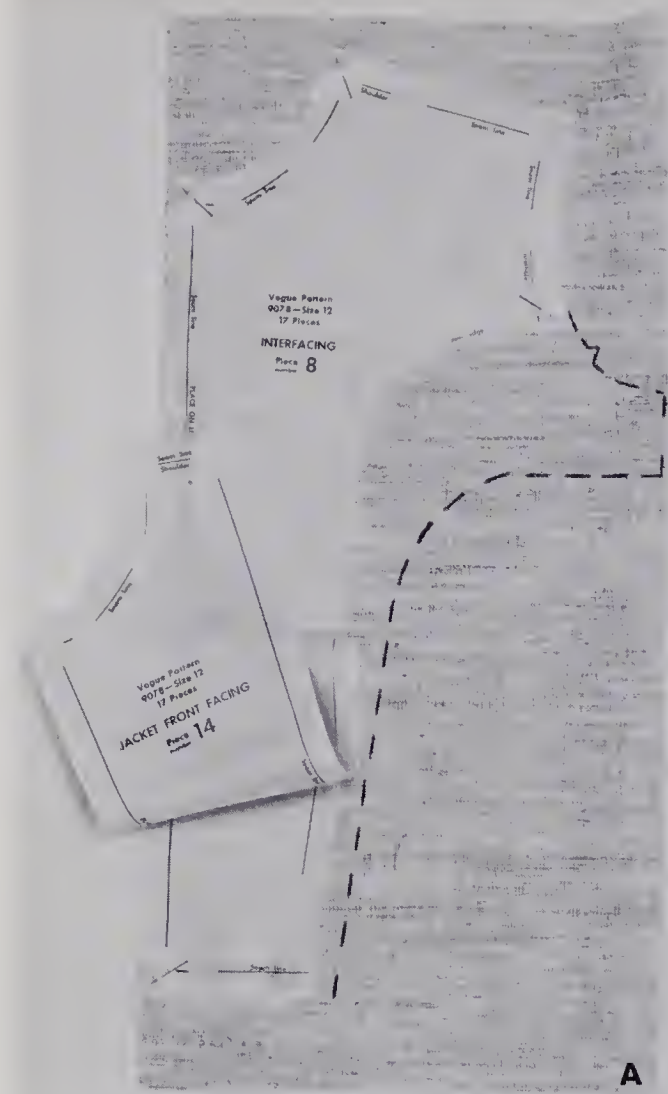
Lay pattern on outer fabric. Follow as nearly as possible the layout you have marked on the guide sheet of your pattern.

The under collar should be laid so that there will be a center-back seam on a true bias. To lay the pattern for the under collar when a one-piece collar pattern is provided, fold the pattern in half at the center back, lay the center back on a true bias, and mark a reminder of a seam allowance to be cut on at the center back. The grain on the two halves of the under collar must be identical, so the two pieces must be cut separately.

Be sure that facings are laid on grain that is identical with that of the coat body. If no pattern for the back neck facing is provided, use the pattern for the coat back, and plan for a facing 3 inches wide. Strips for the bound buttonholes and bound pockets and the pocket piece will be cut by measurement.

Lay pattern on interfacing. If you are using a woven fabric for your interfacing, lay the pattern for the front and back interfacings on grain that is identical with that of the corresponding pieces of the outer fabric.

Lay the pattern for the front interfacing, if a properly shaped pattern is provided. The interfacing pattern should measure the same length as the coat pattern and be shaped so that the interfacing can be included in the entire length of the seam at the neck, shoulder, and armhole and for 2 inches below the armhole at the side seam. If no such pattern is provided, use the pattern pieces for the coat front and the front facing as in A on page 532. Re-lay coat-front pattern on interfacing as it was laid on the outer fabric. The front-facing pattern will be used for measurement.



Lay pattern on interfacing.

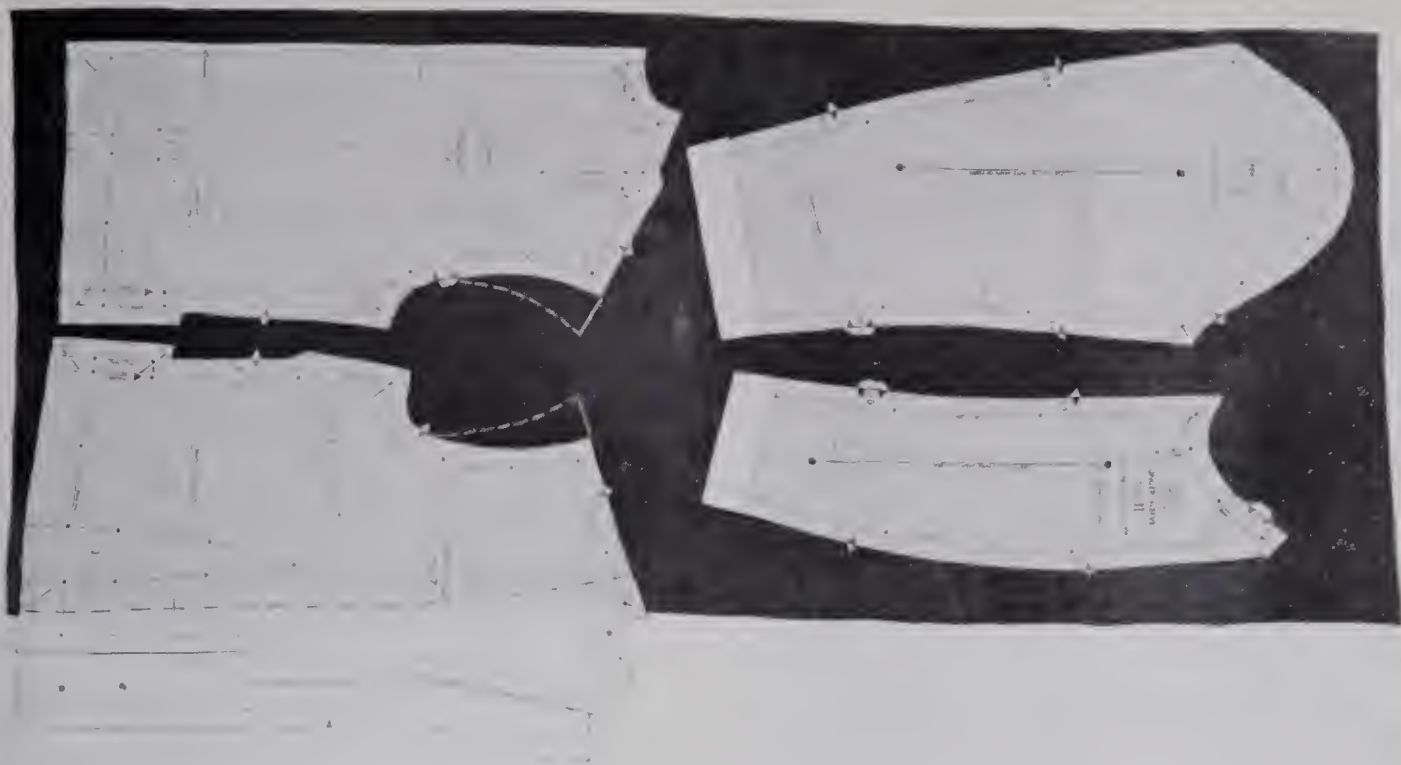
Lay the pattern for the edging of the front interfacing, if the coat has an applied facing and a crease-resistant fabric, such as Hymo, is used for the interfacing. (If the coat has a cut-on facing, seam binding or straight-woven tape will be used instead of the shaped edging.)

Lay the pattern for the interfacing or for the coat front on a double thickness of muslin or wigan on the grain that is identical with that of the coat front. Plan to cut a shaped strip $1\frac{1}{4}$ inches wide along the front edge and along the neck edge for the length of the notch.

Lay the pattern for the back interfacing on the muslin or wigan. Use the pattern for the inter-

facing if one is provided; if no pattern is provided for the interfacing, use the pattern for the back facing; if no pattern for either interfacing or facing is provided, use the pattern for the coat back. Plan to cut the interfacing $\frac{1}{2}$ inch wider than the facing at the center back and 2 inches below the arm-hole at the side seam line. Plan to cut the interfacing $\frac{1}{2}$ inch wider than the facing in one or the other of the following ways:

- If the center back of the coat is on the straight of the fabric, cut with the center back on a fold.
- If the center back of the coat is not on the straight of the fabric, cut with the pattern on the interfacing as on the outer fabric.



Lay pattern on lining fabric.

Lay the pattern for the collar interfacing exactly as for the under collar and on identical grain as in B on the opposite page.

Lay the pattern for the sleeve interfacing on a true bias of muslin or crease-resistant interfacing, depending upon the outer fabric as in B. Plan to cut the interfacing $\frac{1}{2}$ inch wider than the facing along the inner edge. Use the pattern for the interfacing, if one is provided. If no pattern is provided for the interfacing, use the pattern for the facing. If crease-resistant interfacing is used, re-lay the pattern on muslin for cutting the edging in the same way as for cutting the edging for the front facing. Bias strips of muslin may be used to cushion the edge of a hem.

Lay pattern on lining fabric. If pattern pieces for the lining are provided, check them by the corresponding pattern pieces for the coat to be sure that they are of the correct length and width. The length of the body lining should be the same as the pattern for the coat. The sleeve lining should be the same as the FINISHED length of the sleeve. If there is no pattern for the lining, use the pattern pieces for the coat.

Lay the pattern for the coat-front lining, and plan to cut the lining the width of the coat, minus the width of the facing, plus two seam allowances on the front edge. If no shoulder pads are to be used, extend the shoulder line of the lining $1\frac{1}{2}$ inches at the armhole edge, and mark a curve from this point to the notches on the armhole. If shoulder pads are to be used, the extension will be more than $1\frac{1}{2}$ inches, the amount depending upon the thickness of the pad.

Lay the pattern for the coat-back lining, planning to cut the lining the length of the coat back, minus the width of the facing, plus two seam allowances. If the lining pattern is for a lining that extends to the neck edge, measure down from the neck edge the width of the facing minus two seam allowances on the lining pattern. Mark the pattern along this line, and plan to cut the lining as the pattern is marked. Extend the shoulder line as on the front. Plan to cut the lining in one or the other of the following ways:

- a. If the back is flared, plan to cut the lining the same width as the coat back.
- b. If the back is straight or fitted, plan to cut the

lining the width of the coat back plus 3 inches at the center back to provide for a 1½-inch pleat. If the center back is on grain, place the edge of the pleat on a fold.

Lay the pattern for the sleeve lining, and plan to cut the sleeve lining the finished length of the sleeve.

Cut the Coat

After checking all pattern pieces to be sure they have been laid on the correct grain and with all edges which should be placed on a fold so placed, the coat should be cut with precision. Cushioning strips for the hems will be cut without a pattern.

Cut outer fabric. Use the same techniques for cutting the pieces of the coat that you have learned in cutting the other garments you have made.

Cut interfacing. The type of facing on your coat determines how the interfacing should be made.

Cut the front interfacing in one or the other of the following ways:

- If a pattern is provided, use that to cut the interfacing.
- If no pattern is provided, use the pattern for the coat front and front facing to cut the interfacing.

* * *

FOR A COAT WITH AN APPLIED FRONT FACING

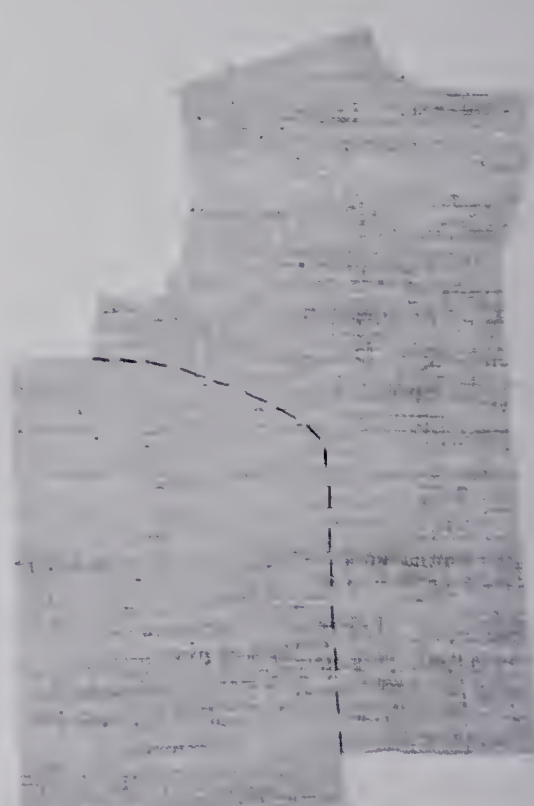
Cut in one or the other of the following ways:

- If the pattern for the interfacing is used, cut as it has been laid.
- If the pattern for the coat front and front facing are used, follow the directions below.

Cut the front interfacing (for a coat with an applied front facing).



A



B

In cutting the interfacing, refer to the photographs on the opposite page to help you in following the directions.

1. Cut around the pattern as in A along (a) the lower edge for the width of the facing plus $\frac{1}{2}$ inch and (b) the front, neck, shoulder, armhole, and the side seam line of the coat to a point 2 inches below the armhole. Remove the pattern.
2. Locate a point 3 to 4 inches below the armhole and $\frac{1}{2}$ inch wider than the facing from the front edge.
3. Connect this point and the point 2 inches below the armhole with a curved line. Extend the line down the length of the coat, making the interfacing $\frac{1}{2}$ inch wider than the front facing as in B.
4. Cut on this line.

FOR A COAT WITH A CUT-ON FRONT FACING

Cut off or fold back the facing section of the pattern for the coat, and follow the directions given above for cutting the applied facing.

* * *

Cut the edging for the front interfacing of muslin or tape, depending upon whether the facing is applied or cut on.

* * *

FOR A COAT WITH AN APPLIED FRONT FACING

Cut shaped strips of muslin as follows: (a) Cut around the pattern for the interfacing or coat front at the front edge and the upper edge of the lapel to the marking which indicates the end of the collar and for $1\frac{1}{4}$ inches along the lower edge; (b) remove the pattern as in A; and (c) measure $1\frac{1}{4}$ inches in from the edge as in B, and cut.

FOR A COAT WITH A CUT-ON FRONT FACING

Cut a strip of preshrunk seam binding or $\frac{1}{2}$ -inch straight-woven cotton or linen tape the length of the front edge of the interfacing.

* * *



A

B

Cut the edging for the front interfacing (for a coat with an applied front facing).

Cut the back interfacing as follows: (a) Cut around the pattern along the neck, shoulder, armhole, and underarm for 2 inches below the armhole as in A on page 536; (b) remove the pattern, and draw a modified S curve from a point $\frac{1}{2}$ inch beyond the facing at the center back to a point 2 inches below the armhole as in B, and cut.



A



B

Cut the back interfacing.

Cut the collar interfacing as laid.

Cut the sleeve interfacing in one or the other of the following ways:

- For a faced sleeve*, cut the interfacing as the pattern was laid, making the interfacing $\frac{1}{2}$ inch wider than the facing along the inner edge.
- For a hemmed sleeve*, cut bias cushioning strips of muslin as long as the width of the sleeve and $\frac{1}{2}$ inch wider than the hem.

Cut the edging for the sleeve interfacing as follows: (a) Cut along the lower edge of the sleeve pattern; (b) remove the pattern; and (c) measure $1\frac{1}{4}$ inches in from the cut edge, and cut.

Cut the cushioning strips for the hems on a true bias of muslin $\frac{1}{2}$ inch wider than the hem allowances (a) for the coat hem, as long as the width of the coat at the lower edge minus the width of the facings, and (b) for the sleeve hems, as long as the width of the lower edge of the sleeves.

Cut lining. The lining should be cut carefully, exactly as laid, including all the provisions that were planned.

Transfer the Markings

The markings for the construction details in the making of the coat should be transferred from the pattern to the outer fabric, the interfacing, and the lining. If traced markings do not show on the outer fabric, see page 347 for instructions on transferring markings to fabrics that are hard to mark.

Mark outer fabric. Transfer markings for darts, hem lines, fold lines, facings, size and location of pockets, etc. Mark the center front, center back, top of sleeve, and the wrong side of the fabric.

Mark interfacing. Marking the interfacing will include transferring the construction details as well as making a stitching pattern for the under collar.

Mark the construction details on the interfacing which correspond to those marked on the outer fabric. In addition, transfer the markings for the size and location of buttonholes, the location of buttons, and the center front.

Mark a stitching pattern on the collar interfacing with continuous lines from one end of the collar to the other across the center seam but not beyond the seam lines on the other edges.

1. Place the two sections of the collar interfacing with wrong sides together.
2. Slip dressmaker's tracing paper, folded with tracing side out, between the two collar sections.
3. Draw a stitching pattern on the interfacing, following both the lengthwise and crosswise grain of the fabric.

Mark lining. Mark the darts, shoulder pleats, and top of sleeve. Mark the pleat on a straight-back coat from the neck edge down for 1½ inches and from the waistline to the lower edge.

Assemble the Units

A tailored coat will probably consist of (a) the coat front unit, which includes the coat fronts, the pockets, and the facings; (b) the coat back unit; (c) the collar unit; (d) the sleeve unit, which includes the sleeves, with or without facings; and (e) the lining. The interfacings should be folded with the unit to which they will be attached.

Construction of a Coat

The more complicated a sewing project is, the more important it is to follow the Unit Method. This must be done with care and precision in the tailoring of a coat because of the fabrics and the detailed techniques of construction.

In making a coat you will use many repeat learnings, but the different types of fabric may require variations in the techniques. The preparation and application of interfacing in a tailored garment, making bound buttonholes and pockets, making and blocking shape into a notched collar, and lining a coat with set-in sleeves are the New Learnings.

Complete the Coat Front Unit

In order to complete the front of the coat, the work is done on the outer fabric and on the interfacing separately; then the interfacing is attached to the outer fabric, and the unit is pressed.



Mark a stitching pattern on the collar interfacing.

Complete front unit of outer fabric in the same way for a coat with either applied or cut-on facings. The procedure for making the front unit will be the same for both, except for the application of the interfacing and the completing of the facing. The front of the coat will be given shape and fit by either side-front seams or shoulder darts.

Press the fold line for the cut-on facings, turning the facings to the wrong side on the fold lines before separating the two pieces, as you did on the Shirt (page 484). To learn how to press wool properly, see Chapter 11.

Make the side-front seam in preparation for the first fitting with right sides together, notches matched, and edges even.

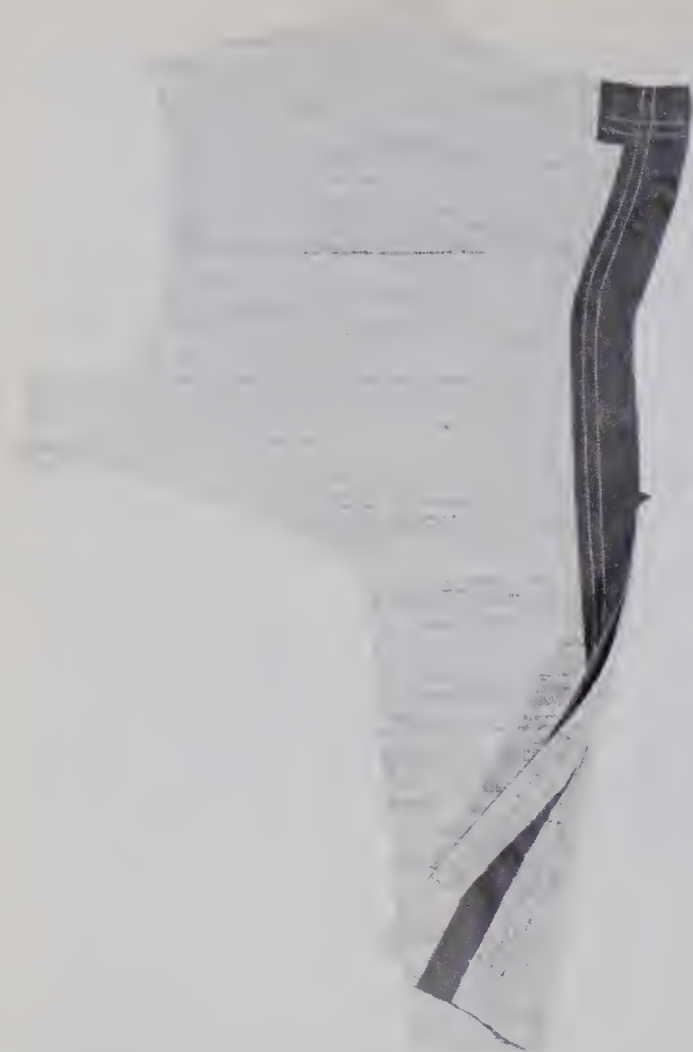
1. Pin the seam on grain as on the Jacket (page 512).
2. Machine-baste the seam. Check against the body for the shape of the curve, and alter if necessary.
3. Stitch the seam permanently above the bustline.
4. Underpress the seam open on that portion which was permanently stitched.

Machine-baste the markings for the buttonholes and the pockets, following the directions on page 347.

Make and block the shoulder dart as on the Jacket (page 506).

Machine-baste the darts and tucks at the waistline and the underarm for the first fitting.

Complete front unit of interfacing, according to the type of facing.



Edge the interfacing.

Make the side-front seam in the same way as on the outer fabric, making identical alterations.

Make the shoulder dart as on the Jacket. If a change has been made in the dart of the outer fabric, make a corresponding change in the dart of the interfacing. (See "Make the shoulder dart" on page 507.)

Edge the interfacing with the shaped muslin strip, the seam binding, or the tape, depending upon the type of facing.

* * *

FOR A COAT WITH AN APPLIED FRONT FACING

1. Place the edging on the interfacing at the front edge, outer edges even. Be careful to apply the edging so that you have a right front and a left front.

2. Cut off the corners of the interfacing just inside the seam line.
3. Stitch the edging to the interfacing, directionally, placing the first stitching $\frac{3}{4}$ inch from the outer edge and a second row $\frac{1}{4}$ inch in from the first. This will necessitate stitching one front from the interfacing side and the other from the edging side. Avoid easing or stretching either fabric.
4. Underpress the edging.
5. Trim the interfacing close to the first row of stitching.

FOR A COAT WITH A CUT-ON FRONT FACING

Edge the interfacing with the seam binding or tape, according to the directions in the Jacket (page 507).

* * *

Attach interfacing to outer fabric, stitching one half from the interfacing side and the other half from the outer-fabric side.

* * *

FOR A COAT WITH AN APPLIED FRONT FACING

Attach the interfacing to the outer fabric as on the Jacket (page 509). Staystitch armhole and underarm edges for the width of the interfacing. On the edged portion of the interfacing the stitching will be on the edging.

FOR A COAT WITH A CUT-ON FRONT FACING

Attach the interfacing to the outer fabric as on the Jacket (page 510). Staystitch armhole and underarm edges for the width of the interfacing.

* * *

Press front unit when the back unit is ready to be pressed.

Complete the Coat Back Unit

If the back unit is cut in two or more pieces, the seams are joined first; then the unit is com-



With a cut-on front facing

With an applied front facing

Attach interfacing to outer fabric.

pleted in the same way as the front, except that the shoulder darts in the interfacing are made differently.

Complete back unit of outer fabric before joining the interfacing to it. The coat may have a center-back seam, side-back seams, or both center-back and side-back seams. These seams and the shoulder darts must be made before the interfacing can be attached.

Make the seams as on the Jacket (page 510), omitting the top stitching on the side seams if desired.

Make and block the shoulder dart as on the Jacket (page 511).

Machine-baste the darts or tucks at the waistline for the first fitting.

Complete back unit of interfacing, making the shoulder darts and seams. The darts, however, are made differently from those in the front interfacing or in the back of the outer fabric, because they are not stitched.

Make the back seam as on the outer fabric, omitting the top stitching.

Make the shoulder dart by overlapping but not stitching.

1. Slash on the dart marking line that is the more nearly on grain.
2. Overlap the cut edges, bringing one edge to the other marking line.
3. Anchor in position with a row of machine basting along the shoulder edge on the seam line.



Attach interfacing to outer fabric with the staystitching as on the Jacket (page 511), including the armhole and underarm edges.

Press front and back units carefully before joining them. Because of the type of fabrics used, tailored garments require special techniques and more pressing than simpler garments do. Complete any necessary underpressing, and top-press the units. For correct techniques of pressing, see Chapter 11.

Fit the Coat

If you are not sure how your coat is going to fit, you will need to machine-baste the units together for a fitting.

Pin front and back units together at both the shoulder and underarm seams with right sides together, notches matched, edges even, and ends of seam lines keyed. Distribute the ease of the back shoulder evenly, if ease is provided instead of darts.

Machine-baste shoulder and underarm seams, reversing the direction of the stitching where the direction of the grain changes. If the coat is fitted at the waistline, the underarm seams

will be stitched down from the armhole to the waistline and up from the lower edge to the waistline.

Try on coat with shoulder pads in place while the fitting is being done, if shoulder pads are to be used. Lap the right front over the left front, with center-front marking lines keyed, and pin. Check (a) the position of the grain lines on the figure; (b) the location, slope, and length of the shoulder seams; (c) the location of the buttons, buttonholes, and pockets; and (d) the length and width of the coat. Re-check the location, size, and slant of the darts. Compare these with the standards given in Chapter 14, "Fitting Your Clothes" (page 356). The coat should fit with slight ease to allow for the lining.

Alter coat, referring to Chapter 14. The basting may be removed from the underarm seams if desired. This facilitates handling while the bound buttonholes and pockets are being made.

Make Bound Buttonholes

A tailored garment frequently has bound buttonholes—that is, buttonholes that are finished with fabric along the edges of the opening. The different types include those with simple binding and those with corded edges.

To achieve a look of quality, care and accuracy must be used throughout the making of bound buttonholes. For uniformity in a series of buttonholes, it is advisable to complete each step on each buttonhole in a series before proceeding to the next step and to make all the buttonholes that are to be made on a garment in one work period, if possible. As you follow the instructions for the making of bound buttonholes, refer to the illustration on the opposite page and on pages 542 and 543 for help.

The binding for the buttonholes may be either on the bias or on the straight of the fabric. If there are bound pockets on the same garment, the binding on the buttonholes and on the pockets should be on identical grain.

If a garment has not been interfaced where the buttonholes are to be made, reinforcement must be applied as for a welt pocket (page 434).

A series of buttonholes should be reinforced with a continuous strip of interfacing, machine-basted in position.

Prepare coat for buttonholes by transferring to the right side of the coat the markings for the buttonholes, buttons, and center fronts which were transferred from the pattern to the interfacing. Stitch through both the interfacing and the outer fabric on the grain of the fabric with contrasting thread.

Check the size of the buttonholes by the button. The buttonhole is usually the diameter of the button plus $\frac{1}{8}$ inch. The outer end of the buttonhole marking should extend $\frac{1}{8}$ inch toward the front edge beyond the center-front line. When the coat is closed, there should always be some space

Machine-baste the size markings for the buttonholes.

between the edge of the button and the edge of the opening to provide a background for the button. Therefore it is advisable to use buttons of the size planned by the designer.

Machine-baste the marking for the center front the full length of the coat.

Machine-baste the size markings for the buttonholes on the right front with two parallel lines of stitching by (a) a continuous line of stitching to connect the termination markings at the ends of the buttonholes nearest the opening edge, as they were indicated on the pattern, and (b) another continuous line of stitching, at the inner ends of the buttonholes.

Machine-baste the location markings for the buttonholes on the right front by stitching crosswise lines $\frac{1}{4}$ inch above the markings indicated on the pattern. This will locate the opening of the buttonhole on the original marking line of the pattern.

Machine-baste the location markings for the buttons on the left front.

Prepare binding strip in one piece for all the buttonholes. The binding strip is on the length of the fabric unless the decorative effect of a bias is desired. Bindings of checks, plaids, and striped fabrics are most effective cut on the true bias. Binding for buttonholes and pockets should be on the same grain.

Cut or tear the binding strip $2\frac{1}{2}$ inches wide and twice the length of all the buttonholes.

Cut a strip of paper with lengthwise lines $\frac{1}{2}$ inch apart, $2\frac{1}{2}$ inches wide.

Machine-baste the guide lines on the binding strip by placing the paper on top of the fabric, edges even, and stitching with contrasting thread on the two lines near the center of the paper for the full length of the strip. Tear away the paper.

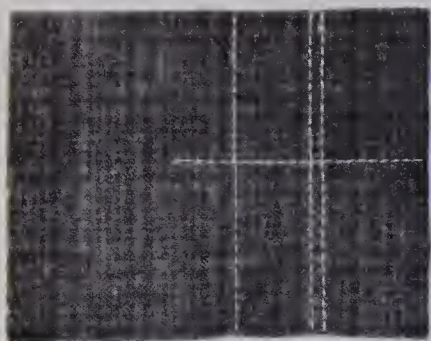
Fold the binding strip on the basted guide lines, and press. Stitch $\frac{1}{8}$ inch from the fold, if desired.

Attach binding strip to coat on the right side of the coat **BELOW** the marking line, to assure the correct location of the finished buttonhole.

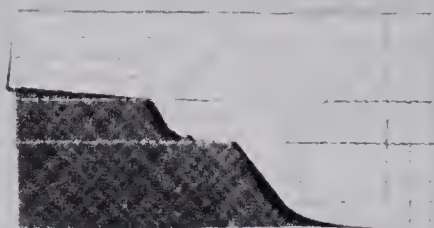
Locate the binding strip on the coat, with one fold on the marking line, the cut edges up, and one row of the basting on the strip concealed.



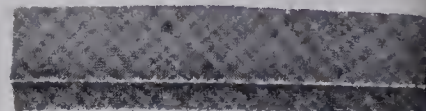
MAKE BOUND
(For full directions, see



Machine-baste the location markings for the buttonholes.



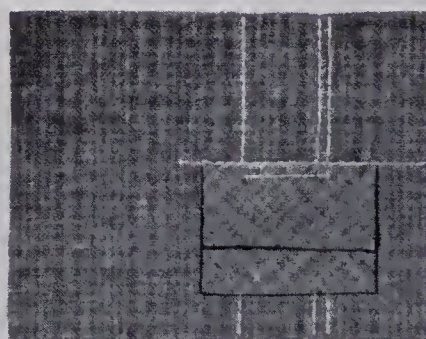
Machine-baste the guide lines on the binding strip.



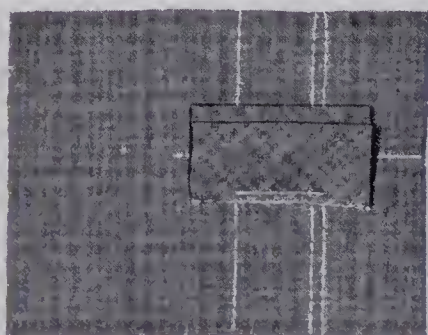
Fold the binding strip.



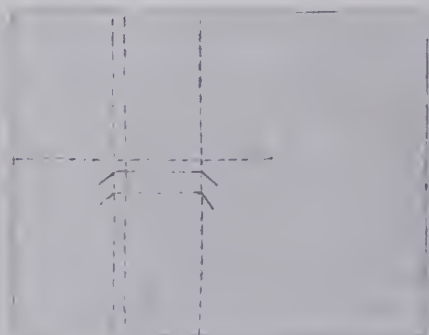
Stitch the folds of the binding strip.



Stitch the binding strip to the coat along the upper fold.

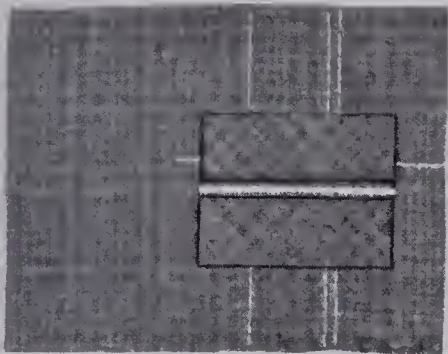


Stitch the binding strip to the coat along the lower fold.

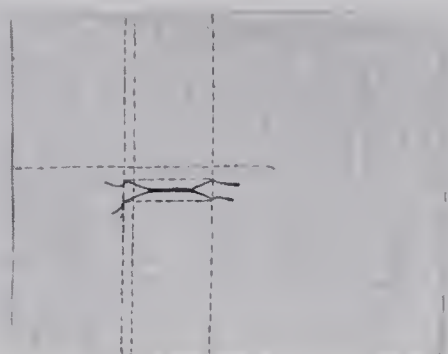


Check the accuracy of the stitching.

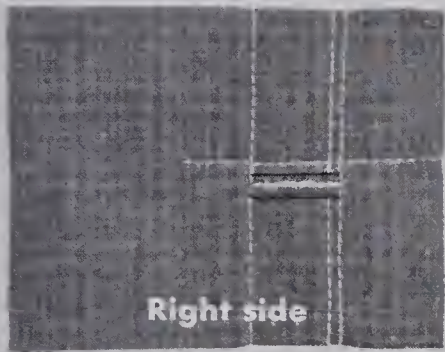
BUTTONHOLES
pages 540, 541, and 544.)



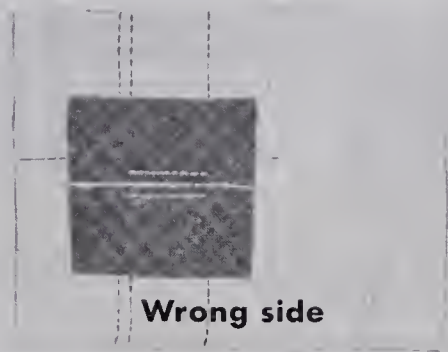
Slash the binding strip through the center.



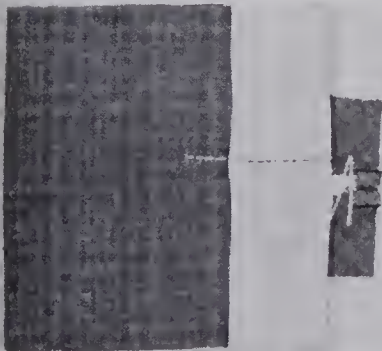
Cut the buttonhole.



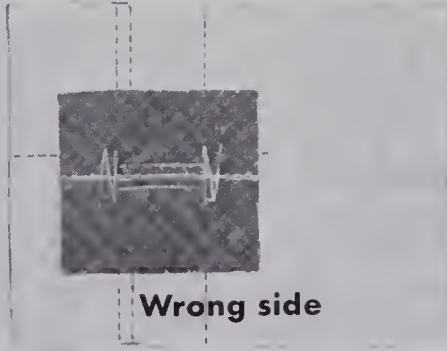
Turn the strips to the inside, and press on the right side.



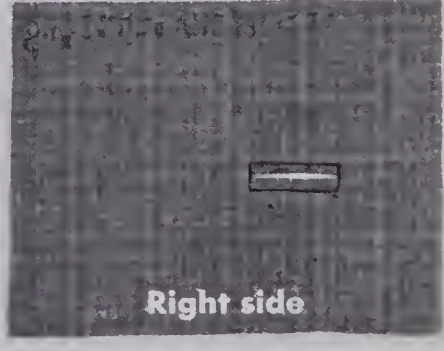
Press the buttonhole on the wrong side.



Stitch the ends of the buttonhole.



Buttonhole on the wrong side



Buttonhole on the right side

The end of the strip should extend $\frac{1}{2}$ inch beyond the inside size line.

Stitch the binding strip to the coat between the size lines.

1. Stitch $\frac{1}{8}$ inch from the fold that is lying along the location line, using a short machine stitch (about thirty stitches per inch) and securing the thread firmly at the beginning and end of the stitching.
2. Turn cut edges back over the fold that has just been stitched.
3. Stitch $\frac{1}{8}$ inch from the other fold between the size lines.

Check the accuracy of the stitching before proceeding further, and make any corrections that may be needed.

1. Are the lines of stitching straight and exactly parallel?
2. Is the distance between the two lines of stitching equal to exactly twice the width of the binding strip from the stitched line to the fold?
3. Does the stitching end exactly on the size lines at each end of the buttonhole?
4. Are the threads secure at the ends of the lines of stitching?

Cut off the binding strip $\frac{1}{2}$ inch beyond the end of the buttonhole.

Make openings for buttonholes, using extreme care in cutting, as inaccurate cutting will ruin a buttonhole.

Slash the binding strip through the center between the lines of stitching. The strip is now in two pieces, with a $\frac{1}{8}$ -inch seam allowance on each side of the slash.

Cut the buttonhole from the wrong side of the coat through the interfacing and the outer fabric. Clip midway between the parallel lines of stitching and diagonally to the corners, leaving long triangles at the ends of the buttonhole. Avoid cutting the edges of the bindings.

Turn the strips to the inside, and pull the ends of the strips gently to square the corners. The lines of machine basting should now meet exactly in the center of the buttonhole. Trim the interfacing on bulky fabrics close to the stitching.

Press the buttonhole, removing the basting.

Be sure the triangles at the ends of the buttonhole are folded back on a straight line on the grain of the outer fabric.

Stitch ends of buttonholes to hold the binding in place.

1. Place the coat front right side up on the machine.
2. Fold back, on the grain, the edge of the coat and interfacing to reveal the triangle and end of the binding strip.
3. Stitch the triangle to the strip with a shortened stitch, making a first line of stitching exactly straight across the end of the buttonhole and several other slanting lines of stitching back and forth to fasten the triangle securely to the strip.
4. Repeat at the other end of the buttonhole.

Finish buttonholes on the underside after the facing has been applied. Directions for finishing are given on page 559.

Make Bound Pocket

A bound pocket is similar to a bound buttonhole but also includes some of the techniques used in making a welt pocket on page 434 in the chapter on Skirts.

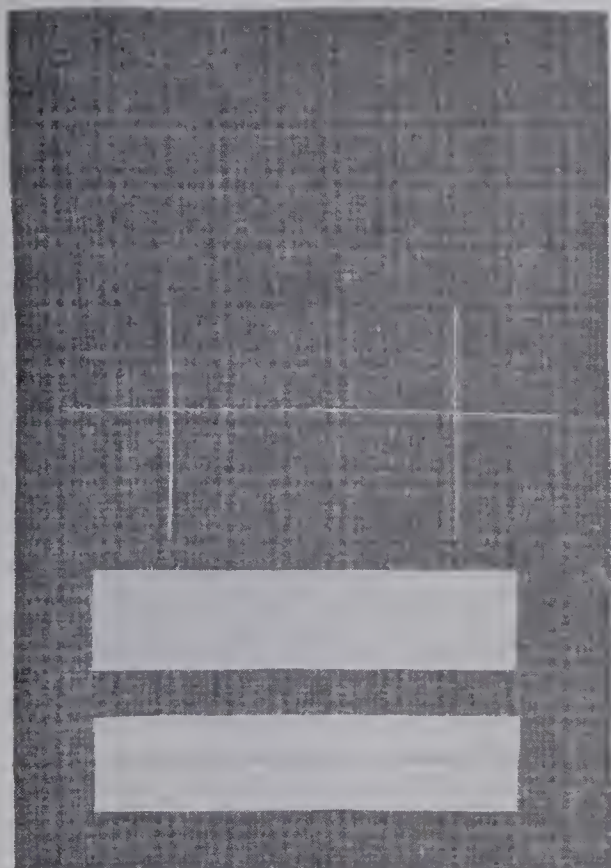
As you follow the instructions for the making of a bound pocket, refer to the illustrations on pages 545 to 548.

Cut bound pocket, which will consist of the pocket and binding, cut in one piece, and a reinforcing strip.

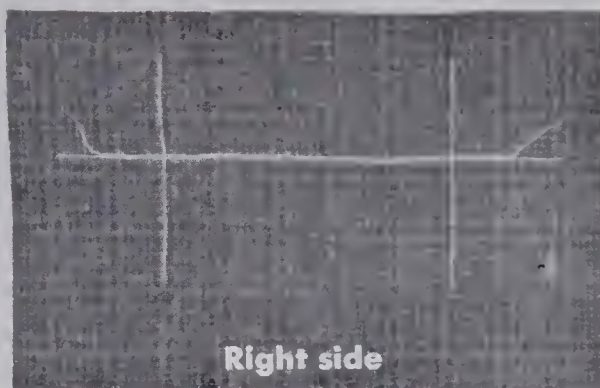
Cut the pocket piece of the coat fabric 1 inch wider than the pocket opening and twice the desired depth of the finished pocket plus 2 inches for seam allowances and binding. On heavy fabric allow 3 inches for seam allowances and binding.

The pocket piece may be on a true bias or on the straight of the fabric but should always be on the same grain as the binding of the buttonholes.

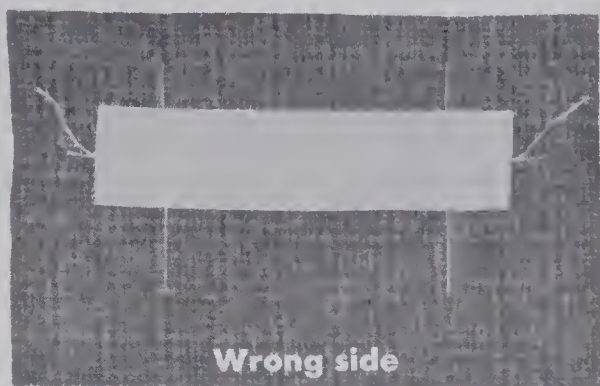
Cut the reinforcing strip for the pocket opening of muslin or wigan. To prevent stretching of the pocket opening, cut the reinforcing strip on the lengthwise grain of the fabric $1\frac{1}{2}$ inches wide and 2 inches longer than the pocket opening as in A.



A



B



Make bound pocket.

Prepare coat for pocket by reinforcing the coat where the bound pocket is to be inserted.

Machine-baste the markings for the pocket opening as in A, using thread of contrasting color to show the **LOCATION** by a line where the pocket will be placed and the **SIZE** by termination lines on the grain of the fabric across the ends of the pocket opening.

Reinforce the pocket opening along the line of marking.

1. Fold the reinforcing strip in half lengthwise, and crease the fold line for marking as in A.
2. Place the reinforcing strip on the wrong side of the coat, with the crease along the location marking line and with each end extending 1 inch beyond the size marking line.
3. Machine-baste the reinforcing strip to the coat from the right side along the location marking line as in B.

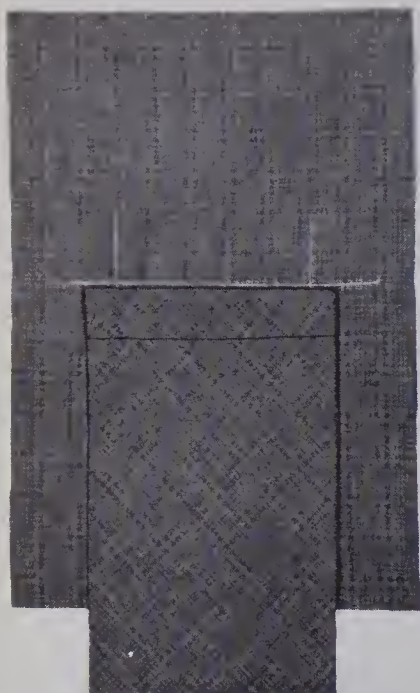
Attach pocket to coat from the right side.

Locate the pocket piece on the coat, right sides together.

1. Fold the pocket piece down 1 inch from one end, wrong sides together as in C on page 546. On heavy fabric fold the pocket piece down 1½ inches from the end.
2. Place pocket, turned end up, below the marking, with the fold on the location line and the ends of the fold extending evenly ½ inch beyond the size lines as in C.
3. Unfold the pocket piece, and pin in this position, with pins away from the fold line as in D.

Stitch the pocket to the coat from the inside of the coat as in E.

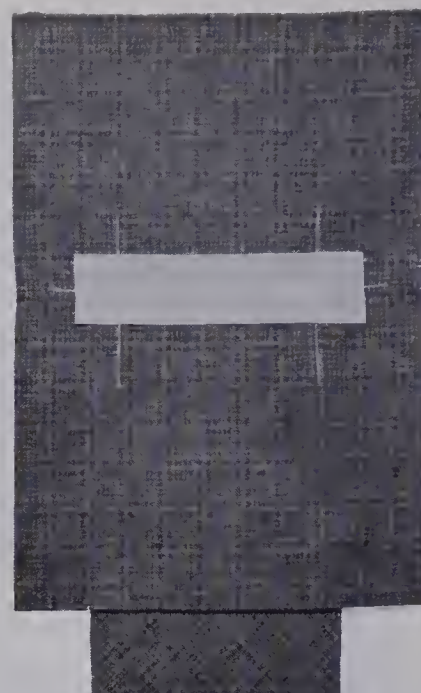
1. Start at the center and ⅛ inch away from the location marking line.
2. Stitch a continuous line around the location marking, ⅛ inch from the marking on each



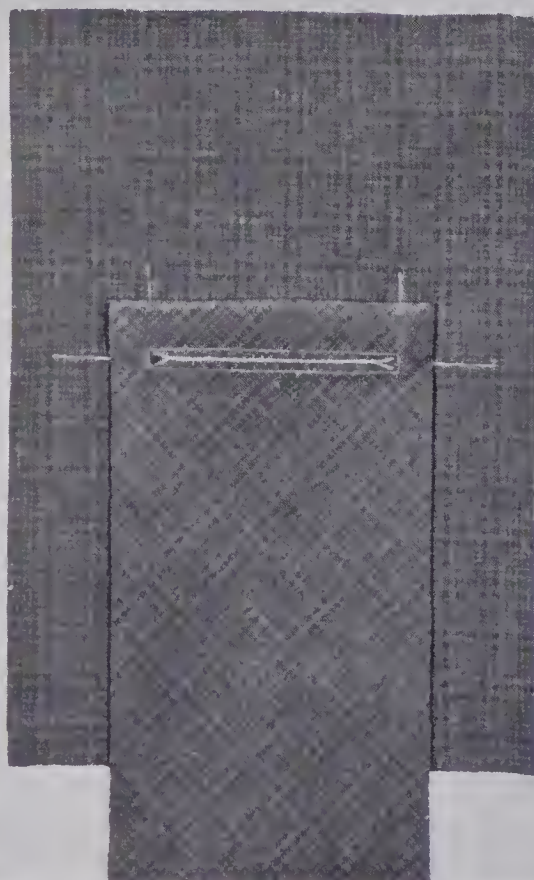
C



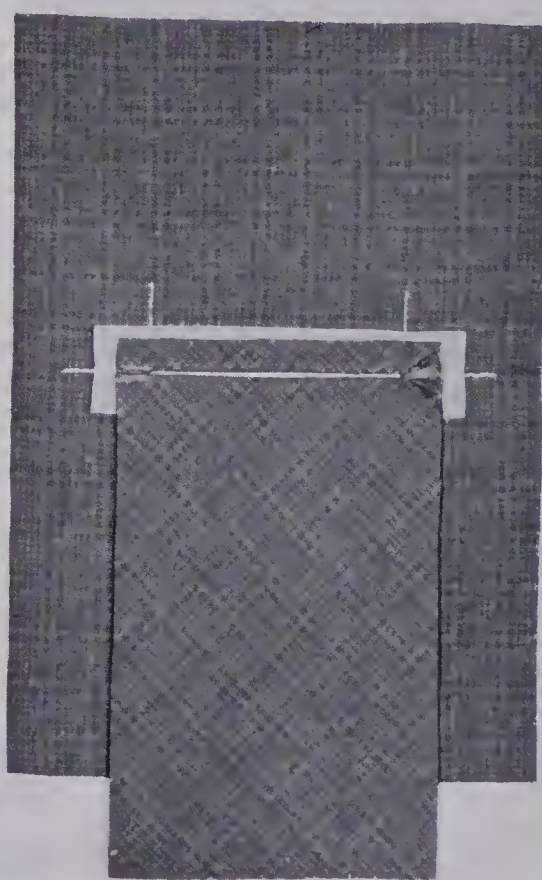
D



E

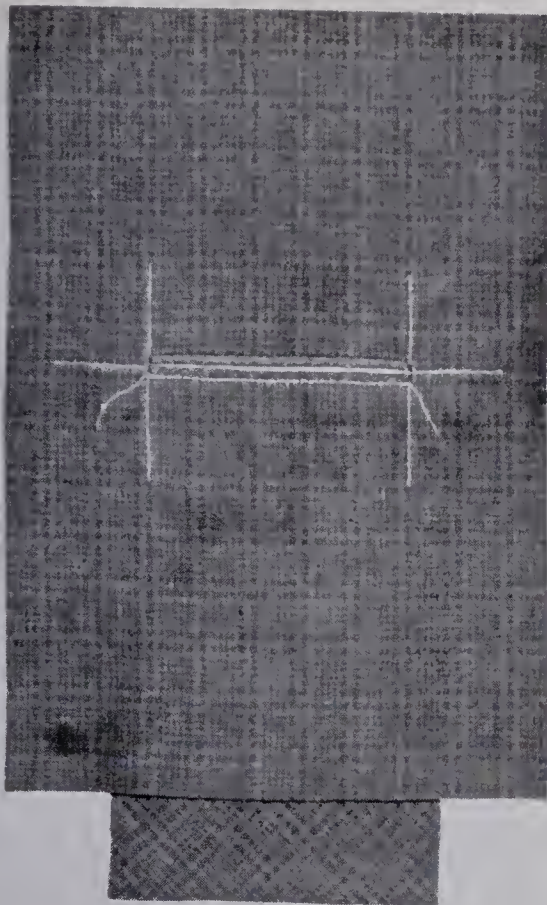


F



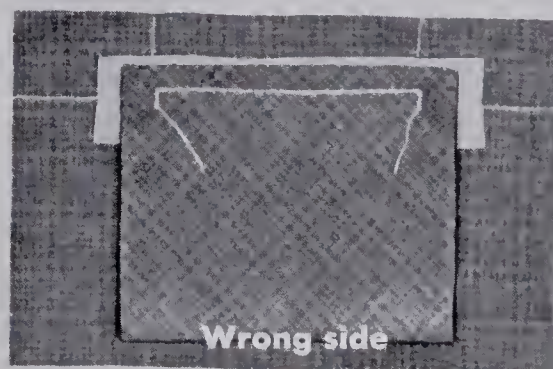
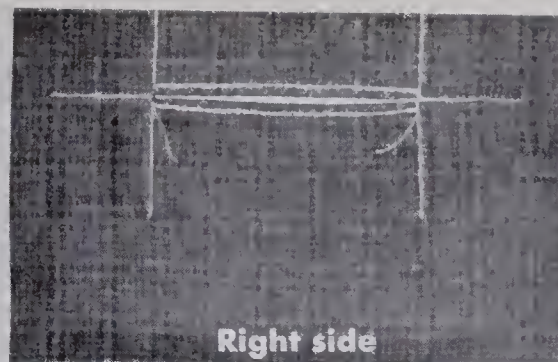
G

Make bound pocket.



H

Make bound pocket.



I

side, and across the ends directly on the size lines, shortening the stitch to about thirty stitches per inch at the corner for reinforcement. Be sure the corners are exactly square.

3. Overstitch for about 1 inch beyond the starting point to secure the stitching.

Make opening for pocket through the pocket, the coat, and the reinforcing strip.

Cut the pocket opening by slashing through the pocket piece and the coat midway between the long lines of stitching and diagonally to the corners, leaving long triangles at the ends of the pocket opening as in F.

Turn the pocket to the inside through the opening, and pull the pocket piece gently at the ends of the opening to square the corners as in G.

Bind pocket opening by making a fold in the pocket piece on each side of the opening as in H.

Press the seams of the opening toward the slash on both edges from the pocket side.

Fold the pocket piece to the center of the opening on each side, turning the pocket back over the seam allowance. This binds the seams of the slash and forms small inverted pleats on the inside at the ends of the opening.

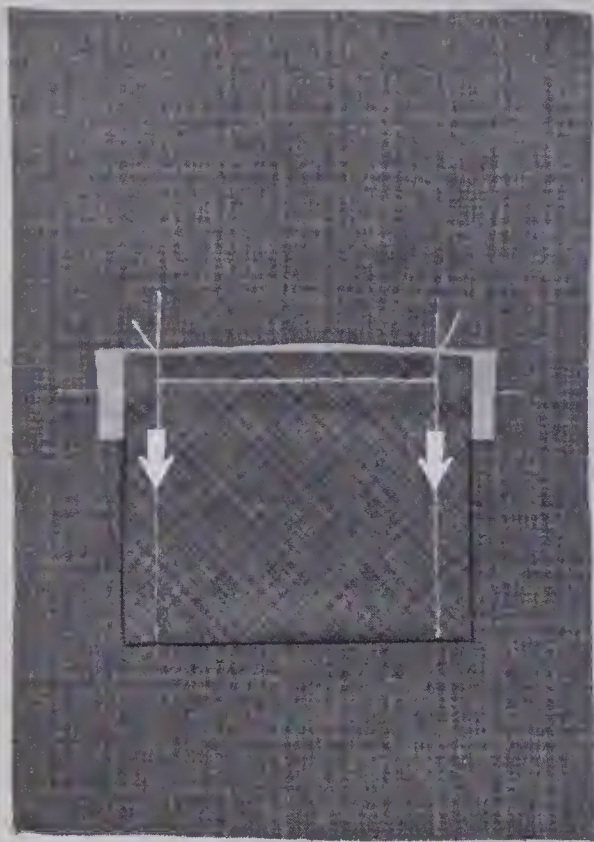
Press the opening, being careful to keep the folds of the binding even.

Top-stitch pocket opening to hold the binding and the pocket in position. This stitching should not show on the right side.

Stitch the binding to the coat at the lower edge of the opening on the seam line, from the outside, with the pocket opened out flat and the folds of the binding at the center of the opening as in H.

Stitch the binding to the coat at the upper edge and the ends of the opening as in I.

1. On the inside of the coat, fold the pocket piece so that the lower edge matches the top edge and the fold at the center of the opening meets the fold of the binding that is stitched to the lower edge of the opening.



J

Make bound pocket.

2. Pin pocket in position, with pins placed away from the pocket opening.
3. From the outside of the coat, stitch a continuous line across the ends and along the upper binding on the seam line of the opening, stitching through the coat and both layers of the pocket.

Finish pocket by stitching the side seams of the pocket as in J. On heavy or bulky fabrics cut off the lower part of the pocket 1½ inches below the pocket opening and replace it with lining fabric cut 1 inch longer than the piece you cut off. Join the lining to the outer fabric with ½-inch seams so that the seam allowances will be toward the coat. Press the seams open; then stitch the side seams of the pocket for the entire length.

Press pocket by (a) underpressing from the inside of the coat, (b) removing basting, and (c) top-pressing slightly from the outside of the coat as in K, using a pressing cloth.



K

Join the Front and Back Units

After the coat has been fitted and any necessary alterations have been made, it is ready for permanent stitching.

Make seams at the shoulder, underarm, and side front.

Stitch the seam directionally.

Clip the seam at the waistline about one-half the width of the seam allowance to make the coat fit smoothly.

Cut off the corners of the shoulder seam at the neck edge.

Underpress the seam open, placing the curved portion over a ham or cushion.

Block the shoulder over a ham or cushion, shaping the upper part of the back unit and shrinking the ease along the seam line.

Complete waistline darts as they have been altered.

Stitch the dart permanently as basted.

Clip the dart at the waistline, as on the side seams, to make the coat fit more smoothly.

Trim the dart to ½ inch, if the dart is wide or the fabric heavy.

Block the dart, underpressing it open, if it has been trimmed, or turning it toward the center front or center back, if it has only been clipped. Shape dart area over ham or cushion.

Complete the Front and Back Facing Unit

The back of your coat will have an applied neck facing, but the front may have either an applied or a cut-on facing. The cut-on facing for the front was staystitched at the time the interfacing was joined to the front. The facing unit for the coat is completed as for Jacket (page 514).

Join the Front Facings to the Coat

The applied facings will be joined to the coat along the front edges at this time. The cut-on facings are already a part of the coat, so there is no joining to be done along the front edge. The neck edge of either facing will be joined after the collar is attached.

Attach applied facing to coat along the front edges with right sides together by stitching on the line of staystitching, shortening the stitch for 1 inch below the neck edge for reinforcement.

Finish seam by (a) trimming the edging of the interfacing, (b) underpressing the seam open, (c) grading the seam, and (d) understitching facing along front edge as on Jacket (page 516).

Press facing along front edge as on the Jacket (page 516).

Complete the Collar Unit

The collar unit consists of an upper collar, an under collar, and the interfacing which will be applied to the under collar. When making the collar, refer to the illustrations on pages 550 and 551.

Apply interfacing to under collar by a pattern of machine stitching.

Key the interfacing to the under collar for each half of the collar, with the marked sides out, and

pin. Check to see that the grain of the two fabrics is identical. Trim off the points of the interfacing slightly inside the seam line, so that they will not be caught in the line of stitching.

Staystitch the interfacing to the under collar, directionally, on each half of the collar as in A: (a) on the outer edge and on the ends of the collar, ⅛ inch wider than the seam allowance, so that the stitching will show on the right side of the under collar when the collar is finished, and (b) on the neck edge and the center-back edges, ⅛ inch outside the seam line.

Trim the interfacing close to the line of stitching along the outer edge and the two ends of the collar. Do not trim the interfacing along the neck edge or the center-back seam line.

Make the center-back seam of the under collar as in B, with notches matched and edges even.

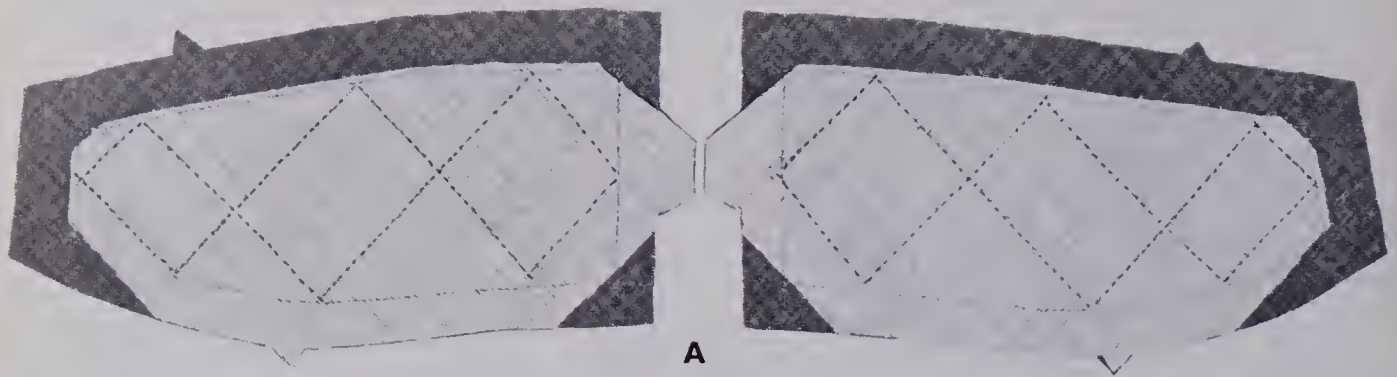
1. Stitch the seam through the four thicknesses of fabric.
2. Trim the seam allowance of the interfacing close to the stitching at the center seam.
3. Press the seam open.
4. Trim the seam allowance of the outer fabric to ¼ inch.
5. Top-stitch the seam line as in C: (a) Stitch close to the seam line from the neck edge to a point one stitch from the stayline at the outer edge; (b) turn, and stitch two or three stitches across the seam line; and (c) turn again, and stitch close to the seam line back to the neck edge.

Stitch the marked pattern from the interfacing side through the interfacing and the outer fabric as in D and E. Make continuous lines of stitching from one end of the collar to the other across the center seam. The stitched pattern should not extend into the seam allowance.

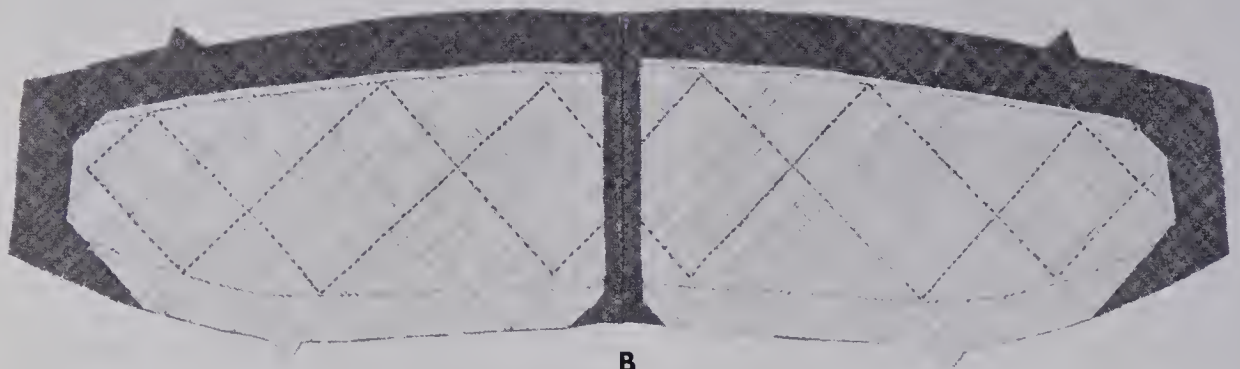
Block under collar to give it a curve at the neckline for a close fit.

Shape the under collar as in F, following the instructions on page 301.

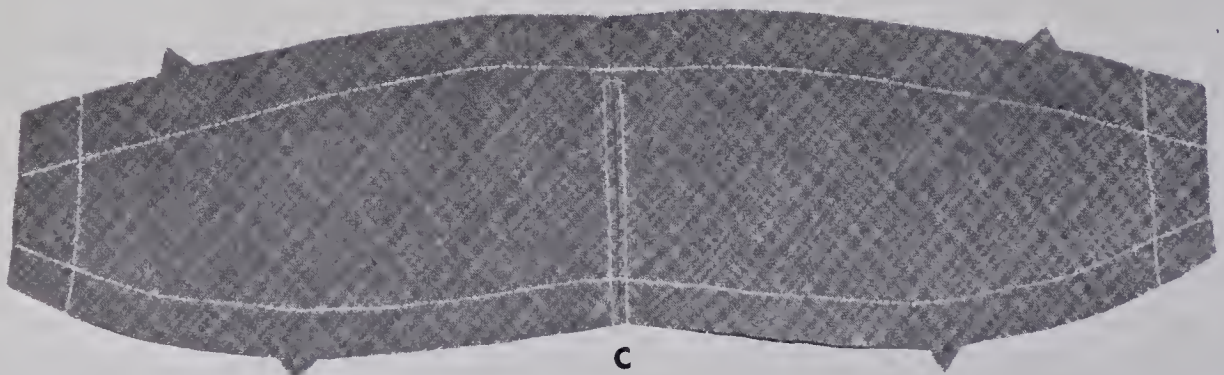
Reinforce the fold line on soft fabrics with a row of machine stitching close to the fold as in G. Stitch from the right side, being careful not to stretch the blocked fabric.



A



B



C

Complete the collar unit.

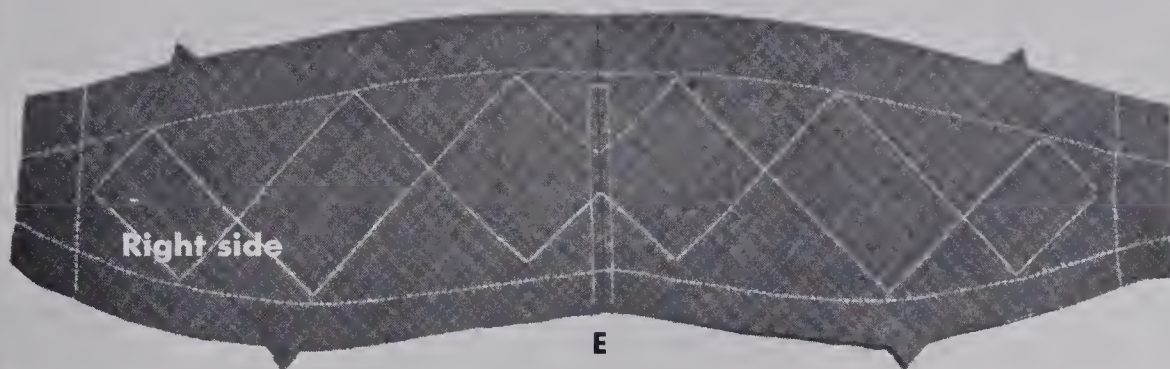
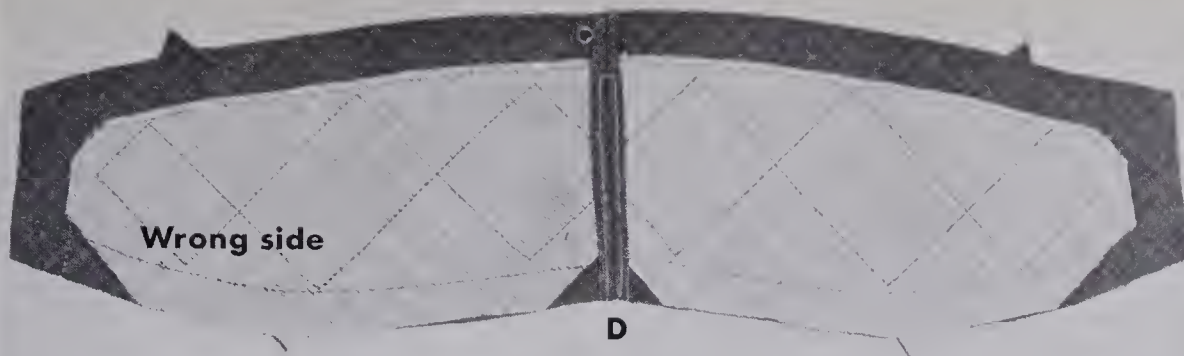
Join upper collar to under collar only along the outer edge for a collar with straight ends, or all the way around for a collar with rounded ends.

Stitch the upper collar to the under collar from the interfacing side, with right sides together, edges even, and center backs keyed. On the straight-end collar shorten the stitch for 1 inch at the beginning and the end for reinforcement.

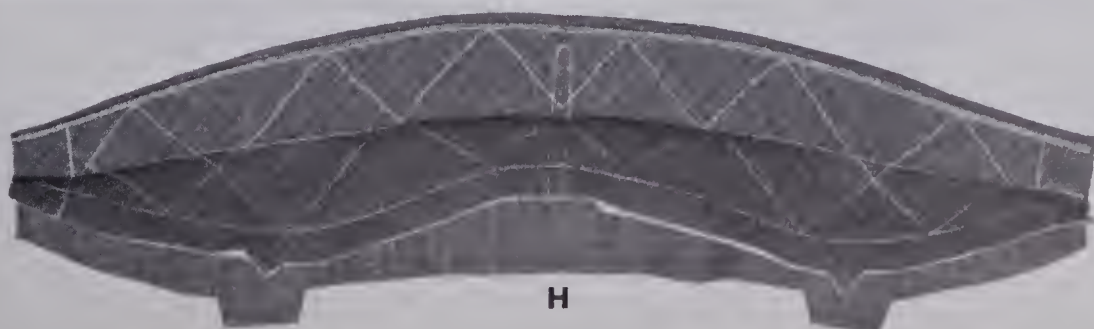
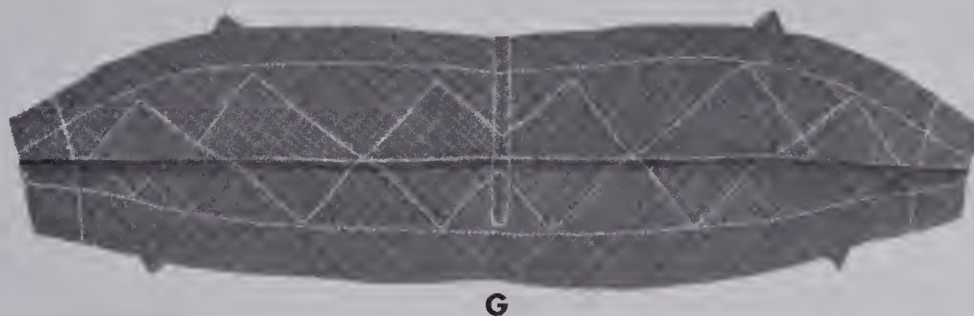
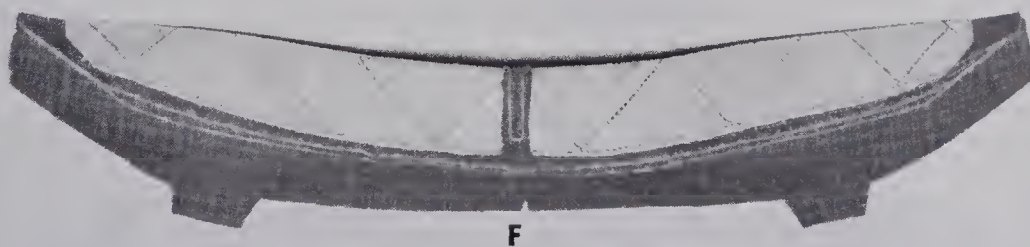
Grade the seam by trimming the under-collar seam allowance to $\frac{1}{8}$ inch and the upper-collar seam allowance to $\frac{1}{4}$ inch, slanting toward the seam line at the point.

Turn the collar right side out, exactly on the line of stitching.

Press collar along outer edge only, using a pressing cloth as in H. Be careful not to spoil the shape which you blocked into it.



Complete the collar unit.





Attach under collar to coat.

Trim the seam.





Attach upper collar to facing.

Join the Collar to the Coat

In a tailored coat the under collar is attached to the coat and the upper collar to the facings.

Attach under collar to coat, with the collar on the outside of the coat.

Pin the under collar to the coat, with right sides together, notches matched, edges even, and center backs and seam lines at ends of the collar keyed to the markings on the coat fronts.

Clip the curved neckline seam allowance of the coat to the staystitching to give a straight line for stitching.

Stitch the under collar to the coat from the coat side, starting and ending precisely at the marking which is keyed to the seam line at the end of the collar. Secure the stitching. Check for exactness.

Clip the seam allowance of the coat precisely at each end of the collar, on the grain of the fabric, to the end of the line of stitching. Clip the seam allowances of the neck edge to the seam line where the edge curves sharply.

Underpress the seam open on an edge presser or ham, being careful not to spoil the shape of the collar.

Trim the seam to $\frac{1}{4}$ or $\frac{1}{8}$ inch, depending upon the fabric.

Attach upper collar to facing in the same manner in which the under collar was attached to the coat, stitching from the facing side. Trim the neckline seam to $\frac{3}{8}$ or $\frac{1}{4}$ inch. This is equivalent to grading, because it makes the seam of the coat and under collar slightly narrower than the seam of the upper collar and facing.

Close ends of straight-end collar.



Close ends of straight-end collar to complete the collar, as shown on page 553.

Pin the end of the collar, with right sides together, edges even, and ends of neckline seams keyed exactly.

Stitch the end of the collar from the outer edge to the end of the neckline seam, shortening the stitch for 1 inch at the outer edge to reinforce the corners. Be sure the end of the stitching is secured firmly.

Cut off the outer corner of the coat fabric to make pressing the seam open easier.

Press the seam open, directionally, on a point presser.

Grade the seam, leaving the seam allowance of the upper collar slightly wider than that of the under collar, slanting toward the seam line at the point.

Attach facing to coat at neck edge to complete the notch.

Pin the facing to the coat with right sides together and edges even, again keying the ends of the neckline seams exactly.

Stitch the facing to the coat from the front edge to the end of the collar, shortening the stitch to reinforce the corner as on the collar.

Cut off the outer corner of the coat fabric to reduce bulk.

Press the seam open on a point presser.

Grade the seam, making the seam allowance

which will be toward the outside when the coat is worn slightly wider than the other, slanting toward the seam line at the point.

Complete collar by top-pressing.

Turn the collar right side out and the facing to the inside of the coat, working out each corner of the collar to a sharp point from the interfacing side.

Press the notch and the collar, using a dampened pressing cloth and a pounding block to make a sharp, thin edge (page 299). Avoid spoiling the curved shape that has been blocked into the under collar.

Attach neckline seams of coat and facing, joining the corresponding seam allowances with small hand stitches, keying the lines of seam stitching, and the center backs of the collar, coat, and facing.

Fit the Sleeves

It is always advisable to fit the sleeve of a tailored garment. This will be the second fitting of your coat.

Prepare sleeves for fitting according to the style of sleeve. On a two-piece sleeve, the top seam must be closed first. For a sleeve with a divided facing, the seam which is to have the opening is closed only to the upper end of the opening.

Stitch the top seam of a two-piece sleeve with right sides together, notches matched, long edges

Attach neckline seams of coat and facing.



even, and upper and lower edges of the sleeve keyed exactly at the seam line in one or the other of the following ways:

- a. If the sleeve is to be finished with a hem or a continuous facing, use permanent stitching. Press the seam open.
- b. If the sleeve is to be finished with a divided facing, stitch only the upper half with permanent stitching and continue with machine basting to the lower edge. To make the finishing easier, the basting will be removed after fitting the sleeve. Press open that portion of the seam that has been permanently stitched.

Staystitch the top of the sleeve with a continuous staystitch and ease line on the seam line.

Machine-baste elbow ease in one or the other of the following ways:

- a. If no darts are provided, stitch an ease line between the notches on the seam line.
- b. If darts are provided instead of ease, make darts.

Stitch the underarm seam in one or the other of the following ways:

- a. If sleeve is to be finished with a hem or a continuous facing, stitch with machine basting.
- b. If sleeve is to be finished with a divided facing, stitch with permanent stitching.

Block cap of sleeves by determining the amount of ease, adjusting the ease, and blocking the caps as in Dresses (pages 299 and 478).

Set sleeves in coat by locating the sleeve in the armhole and stitching as in Dresses, using machine basting (page 478).

Try on coat for sleeve fitting with the shoulder pads in place while the fitting is being done, if shoulder pads are to be used. Pin the center fronts of the coat together. Check (a) the lengthwise and crosswise grain, (b) the amount and location of the ease at the top of the sleeve, (c) the location of elbow ease or darts, and (d) the width and length of the sleeve. Compare these with the standards given in Chapter 14 (page 355).

Alter sleeves, referring to Chapter 14.

Remove basting in one or the other of the following ways:

- a. If the sleeve is to be finished with a hem or a continuous facing, remove basting from the armhole seam and from the underarm seam.
- b. If the sleeve is to be finished with a divided facing, remove basting from the armhole seam and from the basted part of the top seam.

Complete the Sleeve Units

The procedure for completing the sleeve unit will depend upon whether the lower edge is finished with a hem, with a continuous facing, or with a divided facing.

* * *

FOR A HEMMED SLEEVE

Prepare lower edge of sleeves by turning up, blocking, and cushioning the edge as on the Jacket (page 513).

Make underarm seams, with the hem opened out flat, right sides together. Pin, stitch, underpress the seam open, and re-press the fold line of the hem.

Finish lower edge of sleeves as on the Jacket (page 513).

FOR A SLEEVE WITH A CONTINUOUS FACING

Prepare lower edge of sleeves as on the Jacket (page 513).

Make underarm seams, with facing opened out flat, right sides together. Pin, stitch, underpress the seam open, and re-press the seam line at the lower edge of the sleeve.

Finish lower edge of sleeves as on the Jacket (page 513).

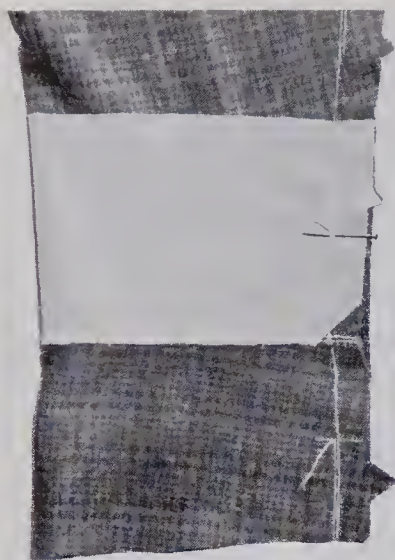
FOR A SLEEVE WITH A DIVIDED FACING

Prepare lower edge of sleeves for finishing.

Staystitch the ends of the sleeve facing $\frac{1}{8}$ inch outside the seam line.

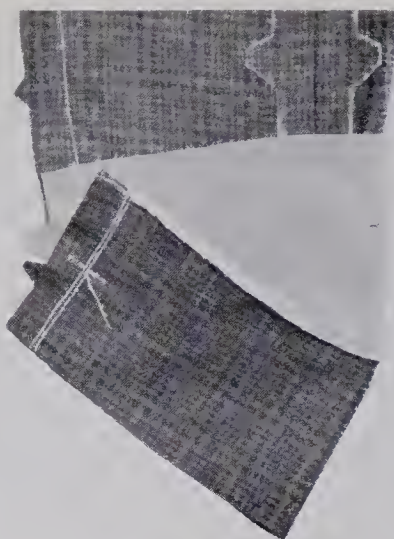
Attach the interfacing to the sleeve on the seam line.

1. Place the interfacing on the wrong side of the lower edge of the sleeve, with notches matched and edges even.



A

Stitch seams of sleeve and facing.



B



**Finish lower
edge of sleeves.**

2. Cut off the corners of the interfacing at the lower edge.
3. Staystitch the interfacing to the sleeve along the lower edge and the top seam lines.

Attach the facing to the sleeve as on the Jacket (page 513).

Stitch seams of sleeve and facing by stitching the top seam of the sleeve and the end seams of the facing and attaching the facing to the sleeve at the opening edges.

Stitch the top-sleeve seam as in A by (a) pinning, with right sides together and the seam lines at the lower edge of the sleeve and the markings at the upper end of the sleeve opening keyed exactly, and (b) stitching, securing the stitching firmly at the end of the opening.

Stitch the end seams of the facing as in A by (a) pinning, with right sides together and the seam line at the lower edge of the sleeve and the markings at the upper end of the facing opening keyed exactly, and (b) stitching from the end of the opening to the edge of the facing, securing the stitching firmly at the end of the opening.

Stitch the facing to the sleeve as in B.

1. Turn the facing back on the sleeve, exactly on the seam line, with the two right sides together and the opening edges of the sleeve and facing even. Pin.

2. Stitch from the outer edge to the end of the sleeve seam.
3. Repeat this process at the other edge of the opening.

Finish lower edge of sleeves as above.

Underpress the seams open at the top of the sleeve, the end of the facing, and the edges of the opening on the point presser.

Grade the seams as follows: (a) the top seam for the width of the facing and (b) the seams at the edges of the opening as on the Jacket (page 514).

Press the opening edges, with the facing turned to the inside of the sleeve. Press the turn to a sharp crease, keeping the seam stitching exactly on the edge (page 299).

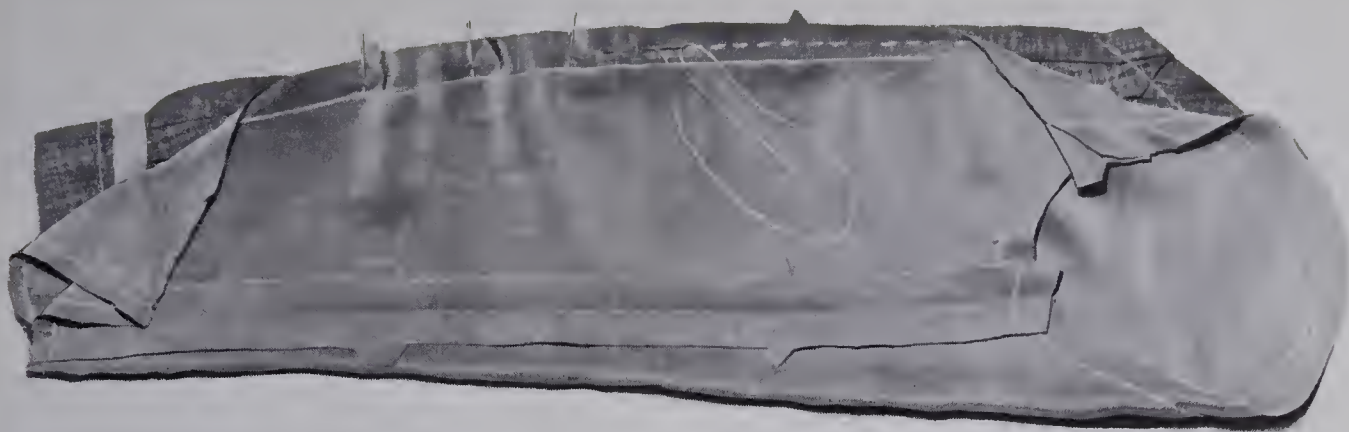
Complete the sleeve facings as on the Jacket (page 514).

* * *

Complete the Sleeve Units of the Lining

The sleeve lining is completed and attached to the sleeve before the sleeve is set into the coat. It will be attached to the coat lining after the coat lining has been attached to the coat.

Stitch top seam of lining of a two-piece sleeve.



Attach lining to sleeves.

Staystitch sleeve lining (a) at the top edge on the seam line, with a continuous staystitch and ease line, and (b) at the lower edge, $\frac{1}{4}$ inch from the edge.

Machine-baste elbow ease between the notches on the seam line, because darts are never stitched in a sleeve lining.

Stitch underarm seams directionally.

Press sleeve lining, pressing seams open and blocking elbow ease.

Line the Sleeves

The sleeve will be lined before it is set into the coat. The lining is attached to the sleeve by hand. Allowance for the give, or resilience, in the wool must be made by easing the lining to the outer fabric as the two are joined. The lining is always held on top of the outer fabric to permit this easing.

Attach lining to sleeves with both coat and lining sleeves turned wrong side out.

Place the lining on the sleeve, with wrong sides together, and with the corresponding seam lines keyed and edges even. Pin.

Hand-baste the seam allowances together with loose basting stitches. Begin $2\frac{1}{2}$ inches below the armhole, and end $2\frac{1}{2}$ inches from the top edge of the facing or hem at the lower edge of the sleeve, easing the lining to the coat to allow for the "give" of the wool. Secure the thread firmly

at each end. On a two-piece sleeve repeat at the other seam.

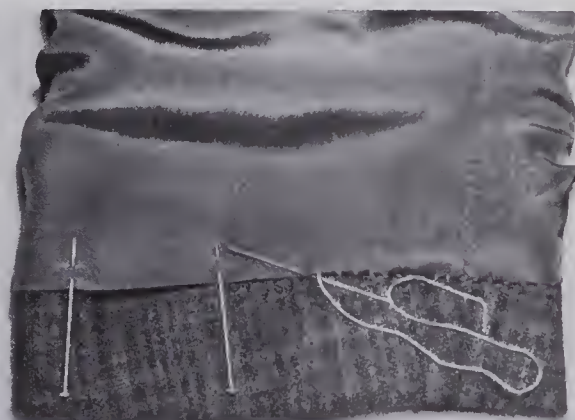
Attach the lower edge of the lining to the coat sleeve, with the sleeve still turned wrong side out. Draw the coat sleeve through the lining sleeve, turning the lining right side out. Attach as in the illustration below.

Press sleeve lining before turning the sleeve right side out (a) on the seam lines and (b) at the lower edge of the sleeve, so that the excess length makes a fold.

Set the Sleeves in the Coat

There are no new techniques in setting the sleeves of the coat fabric into the coat. The pro-

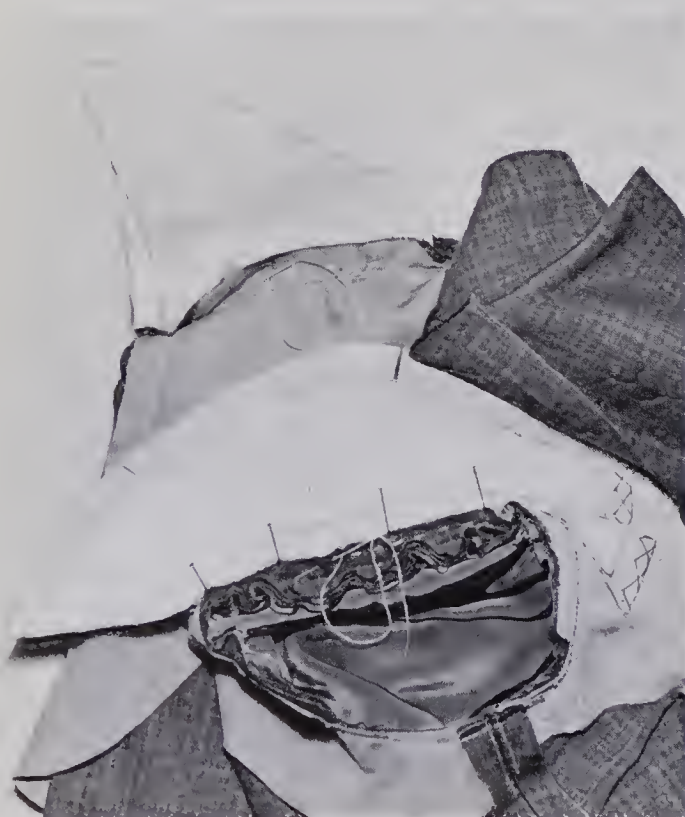
Attach the lower edge of the lining to the coat sleeve.





Attach sleeve linings to armholes.

Attach shoulder pads to coat.



cedure is the same as for setting the sleeve in a dress. The sleeve lining, however, will be attached to the armhole later.

Locate sleeve in armhole again, with right sides together, notches matched, armhole edges even, and the top of the sleeve keyed to the top of the shoulder. Pin outer fabrics together.

Stitch sleeve in armhole from the sleeve side, starting at a notch, stitching toward the underarm seam around the armhole, and over-stitching with a shortened stitch at the underarm from notch to notch for reinforcement. Press the seam flat along the line of stitching.

Cushion top of sleeve with a cushioning strip made of sheet wadding or of a bias strip of the coat fabric. The bias may be a single thickness or folded for a double thickness, depending upon the weight of the fabric. See instructions given for Dresses (page 479).

Attach sleeve linings to armholes, holding the coat so that you look into the sleeve, as shown in the illustration, and turning the top of the sleeve back over the hand.

Locate the sleeve lining in the armhole, with armhole edges of lining and coat even, notches matched, and the top of the sleeve keyed to the top of the shoulder. Ease and pin the lining to the armhole edge, with pins perpendicular to the seam line, keeping the grain of the lining identical with the grain of the sleeve.

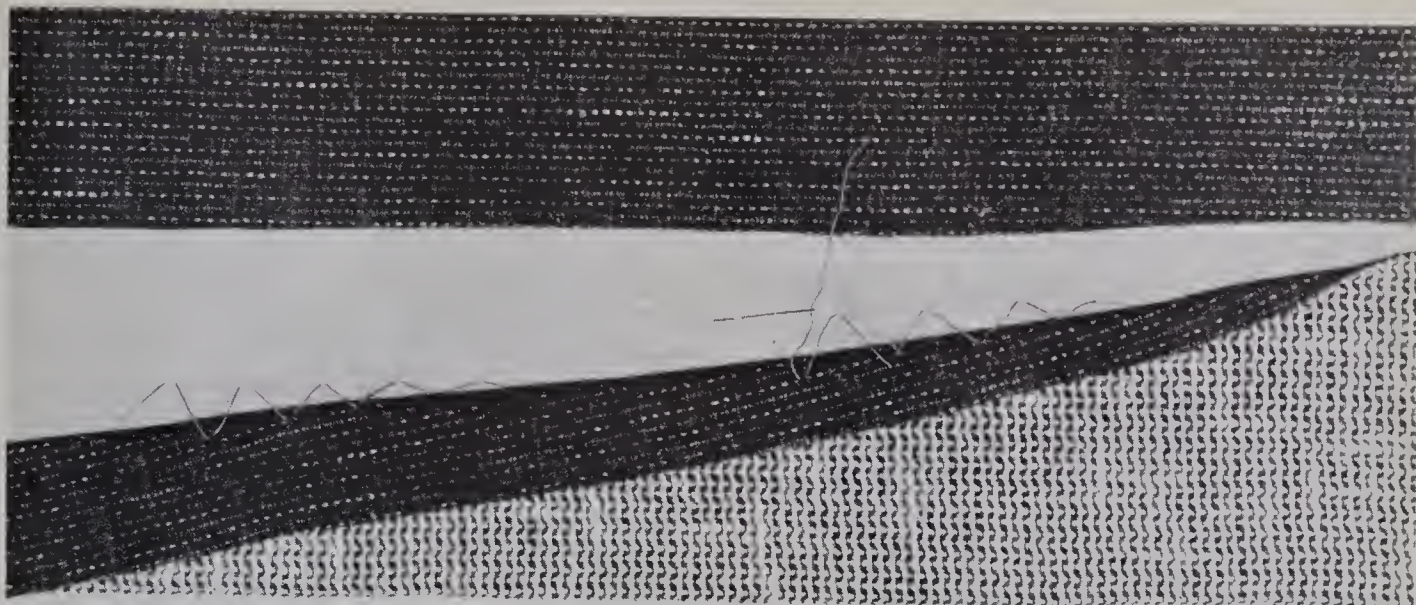
Sew the sleeve lining to the armhole with small running stitches just outside the seam line. The lining will be more firmly stitched as the body lining is attached.

Trim the seam on the lower half of the armhole from notch to notch through all four thicknesses, to $\frac{1}{4}$ inch. Turn the seam allowances into the sleeve.

Insert the Shoulder Pads

Shoulder pads are usually needed to give a coat a fashion-right appearance. The type and thickness of the pad will vary with the fashion and the individual.

Locate shoulder pads in coat with the coat on and pin them in position.



Complete the facings.

Attach shoulder pads to coat by hand stitches. Sew (a) the back-shoulder seam allowance of the coat to the pad, easing the coat onto the pad, and (b) the outer edge of the pad to one thickness only of the armhole seam. Tack the inner edge of the pad to the front interfacing.

Hem the Coat

To hem the coat (a) level the coat for the hem, (b) turn the hem, (c) block the hem, (d) cushion the upper edge of the hem, and (e) finish the hem as on the Jacket (pages 519 and 520).

Complete the Facings

The facings for the coat are completed in the same way as for the Jacket (page 520). On full-length coats or on fabrics which roll badly, attach the front facing to the interfacing with two or more rows of pick stitching 1 to 1½ inches apart. Turn the facing back to where the row of stitching closest to the outer edge is to be, pick-stitch between the neck edge and the hem line, re-fold the facing, and pick-stitch the other rows.

Finish buttonholes through the facing on the wrong side of the coat. Pin the facing in the correct position while finishing the buttonholes.

Finish buttonholes.



Mark the center line of the buttonhole on the facing by inserting pins from the right side of the coat at the ends of the buttonhole.

Slash the facing under the buttonhole between the pins on the grain of the coat fabric.

Attach the facing to the binding by hand-sewing, turning in the edges of the slash and attaching the fold to the line of stitching on each side of the buttonhole. (See illustration on page 559.)

Press buttonholes, underpressing from the facing side and finishing with a light top pressing from the outside of the coat, using a pressing cloth.

Press the Coat

The coat must be carefully and thoroughly pressed before attaching the lining, because the pressing cannot be done as well after the lining is in. First, do any additional underpressing that may be needed. Then top-press the entire coat. Avoid pressing a crease in the sleeve. Press the upper part of the coat, progressing around the coat from one front edge to the other. Then return to the same front edge and press the lower part around the coat. Avoid heavy top pressing of the hems and facings.

Make the Coat Lining

Making and attaching the lining of the body of the coat is the final construction process.

Complete front unit of lining in the same way that the front unit of the outer fabric was completed except for making a pleat instead of a dart at the shoulder.

Staystitch the lining (a) on the shoulder and armhole edges and the front edge, if off grain, $\frac{1}{8}$ inch outside the seam line, and (b) on the lower edge, $\frac{1}{4}$ inch from the edge.

Make the side-front seam, if any, as on the outer fabric.

Make the shoulder pleat by folding, as for a dart, and stitching on the line of the dart marking, $1\frac{1}{2}$ inches from the upper edge. Turn the pleat toward the center front, and stitch in position on the shoulder seam line (page 521).

Make the darts and tucks at the waistline and underarm as on the outer fabric.

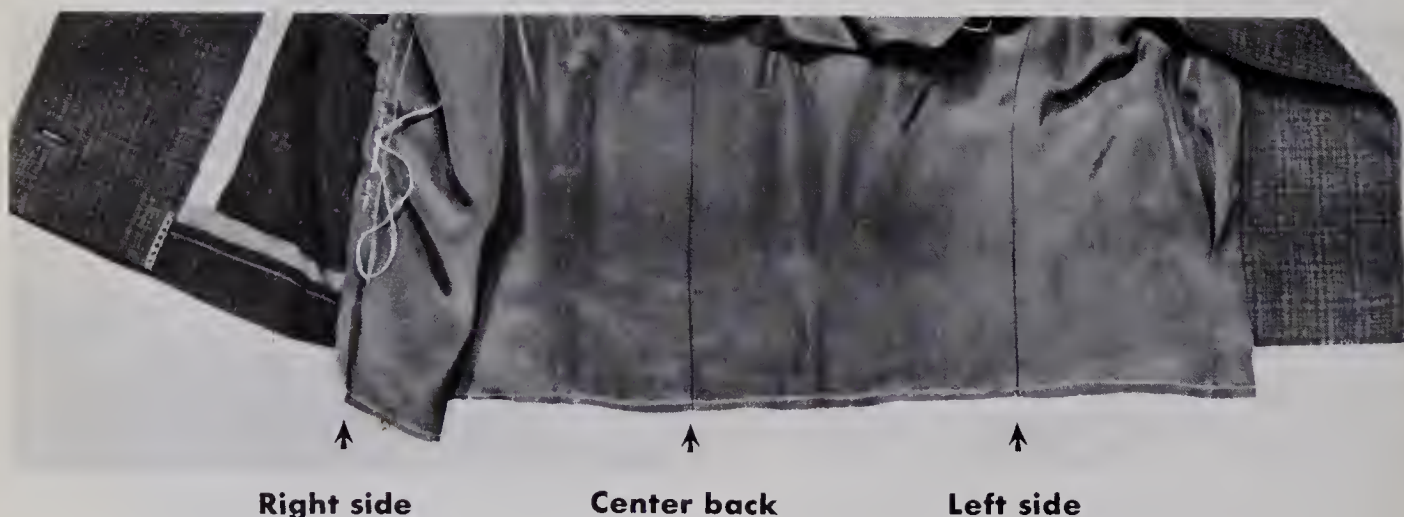
Complete back unit of lining in the same way that the back unit of the outer fabric was completed except that a pleat is made at the center back.

Pin the center seam as the pattern is being removed.

Staystitch the lining (a) on the shoulder, neck, and armhole edges, $\frac{1}{8}$ inch outside the seam line, using staystitch-plus along the center half of the shoulder instead of making a dart, and (b) on the lower edge, $\frac{1}{4}$ inch from the edge.

Make the seams as in the outer fabric, omitting the top stitching.

Attach lining seams to coat seams.



Make the center pleat by stitching on the pleat line from the neck edge down 1½ inches and from the waistline to the lower edge. Turn the pleat to the left side, and press in position. Machine-baste along the neck and lower edges on the stayline (page 522).

Make the darts or tucks at the waistline as on the outer fabric.

Join front and back units at underarm by pinning and stitching the seams.

Press lining by underpressing the seams open and pressing the center-back pleat and front-shoulder pleats.

Line the Coat

The lining is attached to the coat by hand. Allowance for the "give," or resiliency, in the wool must be made by easing the lining to the outer fabric as the two are joined. The lining is always held on top of the outer fabric to permit this easing. Start at the left-front edge, and progress around the coat, joining the vertical seams, the right-front edges, and, finally, the neck, shoulder, and lower edges.

Attach lining to left-front facing as on the Jacket (page 522) by (a) placing the lining on the facing, (b) pinning, and (c) hand-sewing.

Attach lining seams to coat seams as on the Jacket (page 523) in the following order: (a) left side, (b) center back, and (c) right side. It is not necessary to attach side-front or side-back seams.

Attach lining to right-front facing by placing the lining on the facing, pinning, and hand-sewing as on the Jacket (page 525).

Attach front lining to shoulders, joining the lining to the shoulder pads, if pads are used.

Locate the shoulder seam line in one or the other of the following ways:

- If no shoulder pad is used, key the seam line of the lining to the seam line of the coat.
- If a shoulder pad is used, place pins from the right side of the coat through the shoulder pad and key the shoulder seam line of the lining to the line of pins.

Hand-baste the lining to the coat by basting the

seam allowance of the lining to the seam allowance of the coat or to the pad, securing the basting at both ends.

Attach back lining to shoulders and back facing by joining the neck and shoulder edges of the lining to the shoulder seam line and the lower edge of the back facing from the right side of the lining in the same way as for the Jacket (page 524), easing in the fullness of the back lining on the shoulder. Pin in place.

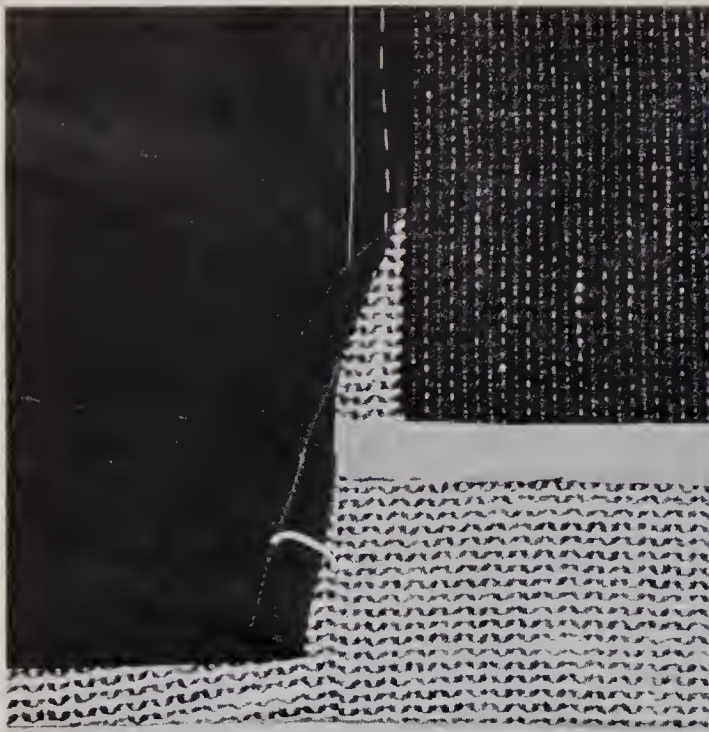
Attach lining to armholes, clipping the lining to the stayline along the curve.

Turn under the armhole edge of the lining along the stayline.

Lap the lining over the armhole seam for the width of the seam allowance, matching the notches, and keying the underarm seams of the coat and the lining, and the top of the sleeve

Attach lining to armholes.





Attach lower front edges of lining to coat hem.
(See b.)

marking to the shoulder seam line of the coat. Pin.

Whip-stitch the lining to the armhole as you did the lining to the facing at the neck and shoulder edges.

Attach lower edge of lining to coat hem as on the Jacket (page 525), or hem the lining separately.

Attach lower front edges of lining to coat hem in one or the other of the following ways:

- a. If the lower edge of the lining has been attached to the upper edge of the coat hem, make a fold of the excess length and slip-stitch the end of the fold to the facing (page 526).
- b. If the lining has been hemmed separately, slip-stitch the end of the hem to the facing and attach the seams of the lining to the corresponding seams of the coat with French tacks (page 283).

Sew on the Buttons

Try on the coat to check the location for the buttons. Correct the marking, if necessary. Use double buttonhole twist or heavy-duty mercerized thread to sew on the buttons. Because coat fabrics are usually rather heavy, a long shank should be made. For directions for sewing on buttons, see page 279.

Press the Coat

Both the coat and the lining were completely pressed before the two were joined, so that only a small amount of final pressing will be required. Shrink out the fullness, and make a sharp crease along the front edge. Press the seams only enough to flatten them. Set the fold along the lower edge of the coat. If the outer fabric has become wrinkled from the handling as the lining was being attached, top-press lightly. (See illustration on page 287.)

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Date Due

RENEWAL		
JAN 17 '70		
JAN 16 '70		
JUL 28 '70		
JUL 22 '70		
CURR NO 20 '70		
NOV 20 RETURN		
JAN 22 RETURN		
SEP 23 RETURN		
FIRE NO 25 '70		
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